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## MOSTLY PERSONAL

By MARGARET A. BARTLETT, Publisher



Margaret A.  
Bartlett

WHEN you are on the receiving end of Fawcett publicity material, you come to know Bill Williams and his magazine *True* pretty well. I had never seen a picture of Bill Williams, but one kept growing in my mind. I saw him as—well, *exactly* as he looks on our front cover. Could Bill Williams, who jumped from slick women's magazine fiction to slick male magazine fact, who nightly presides at a round table in John Gobbi's Woodstock bar, just off Times Square, where you can bump into almost any author or illustrator you can name, as well as cab drivers, racetrack touts, magicians or visiting firemen, conceivably look otherwise?

A South Dakotan by birth, and still a South Dakotan at heart, he attended Shattuck Military Academy and Center College . . . and, yes, he played football. Now 40, he is the proud grandfather of a three-year-old boy, son of his daughter. He has been with Fawcett's since 1941, first as associate editor, then editor of *Mechanix Illustrated*, since 1944, editor of *True*.

*True's* greatest need at present is for *important science stories*. Editor Williams would like the opportunity to bid against all other magazines on any important science "first."

Always there is need for the "fact story" as contrasted with the article or "think" piece—an exciting true story of male interest told in story patterns: adventure, sports, unusual hunting and fishing yarns (none of the "me and John Doe went fishing, and . . ." stories), science, aviation, mystery—anything of male interest, but *no sex*. Lengths vary, from shorts at 500 to 900 words, to features at 3000 to 5000, to book-lengths at 20,000. *True* reads all manuscripts submitted, though submissions average around 2500 a month, and attempts to report within three weeks. An outline first is much desired. On price, *True* competes with the *Saturday Evening Post*, *Collier's*, etc.

The May issue of *Mademoiselle* contains much of interest to versifiers and poets—three articles on the subject of poetry, "The Heart and The Lyre," in which Louise Bogan "considers the feminine contribution to poetry"; "Rhyme Doesn't Pay," by Betsy Day, "on the financial fate of versifiers and poets," and "A Poem Must Be," by Muna Lee, who defines poetry and offers a few rules to the amateur on the making of rhythmic patterns. We think the *A. & J.* has carried more hopeful articles!

"Adventure Writer Turns Melodist" might have been the caption of a story in our local paper, the *Boulder Camera*, recently. C. E. Scoggins, popular *Saturday Evening Post* writer, who has a beautiful home in Boulder, was revealed as the composer of the melody which provides the theme for the currently popular film, "Sea of Grass."

"Scog," as he is affectionately known, has always been a big attraction after the Beefsteak Fry atop

Flagstaff Mountain, concluding Colorado Authors' Day at the Writers' Conference of the Rocky Mountains, when, center of a group gathered around the campfire, he has strummed on his guitar and led in the singing of many a Western song. Willa Cather's poem, "Spanish Johnnie," was the inspiration for the melody "Scog" wrote for his own amusement in 1930. Soon University recreation groups took up the song. John Lomax included "Spanish Johnnie" among his Western songs, and some six months ago Metro-Goldwyn-Mayer bought the rights to use the melody in "Sea of Grass."

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In Toledo, Ohio, recently, 200 amateur poets were entertained by the *Toledo Blade*. They had all contributed poems to the newspaper during the year. The occasion marked the publication by the *Blade* of "Cavalcade," a collection of 75 out of the 426 poems which had appeared during 1946 in the weekly column, "Poetry Begins at Home."

What a fine thing for that newspaper to do! Amateur poets, bless their hearts, may lack the skillful writing, the clever use of words, the polish, and the perfect handling of meter, that would win for their efforts a place in a magazine, but invariably they speak from a heart that is gay and understanding or sympathetic or appreciative, and they express in a few words thoughts that bring a laugh or a tear. *I know!* My mail these last few months has contained many such amateur efforts, some excellently done, some very crudely written, but the sympathetic heart has shone through every one and helped ease the throbbing pain in mine.

▲ ▲ ▲

It takes a staff of five correspondents to answer the letters from teen-agers that flood onto the desk of Bryna Ivens, fiction editor of *Seventeen*, who contributes "What Is Teen-Age Fiction?" to this issue. Miss Ivens has had wide editorial experience dating back to her high school days. She has written for radio, a small-town newspaper, and a variety of trade publications. Before coming to *Seventeen*, she had been for four years executive editor of *She*. In addition to her duties as fiction editor she heads up *Seventeen's* reader mail department. Sympathetically, Miss Ivens replies to the youngsters who pour out their difficulties, their problems. She tells them they must learn to understand themselves in relation to their parents, their community, and other teen-agers, that they must now learn to accept more responsibility, no longer leave all decisions to their mothers. They learn from her—but she, also, learns from them.

▲ ▲ ▲

A new notebook idea is always welcomed by scores of writers. Too many times one keeps a "writer's notebook" as most folks keep a diary—with burning enthusiasm for a few weeks, and then no more. Edith Powell Wortman of Albany, Ga., ("Life Raft for Writers") keeps her interest up and has a notebook which contributes much of life and color to her short stories which have appeared in such publications as *Deb*, *Mother's-Home Life*, *Trailer Topics*. . . . Born of Danish parents on a Minnesota farm, she knew all of the good old-fashioned joys of country living. The little red school house was white, but textbooks were still in style. "My two teen-agers," she writes, "who (Continued on Page 23)

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# What makes S.M. run? Well, it's a lot of things...



1. First of all, there's our editorial staff. Every editor and reader at S. M. is an ex-magazine or book editor, and a writer himself. These men and women are responsible for our reputation for fairness, for their experience on both sides of the fence enables them to understand and sympathize equally with problems of writers and editors.



2. Then, there's our clerical staff—more important to our clients' welfare than one might think. The speed and efficiency with which these intelligent and well-trained young ladies card, record and route correspondence and manuscripts help us to uphold our promise of one week reports, and to adhere to our policy of "re-market and in editor's hands within twenty-four hours" of scripts which are for sale and do not place at first try.



3. We mustn't forget the proximity of our offices to the publishing houses. We're smack-dab in the middle of 'em. This enables us to keep our fingers on the editorial pulse—know of market needs and changes minutes after they happen.



4. Fourth, there are our offices and affiliates in Hollywood, England, Canada, Norway, and other countries, which permits us to give world-wide coverage. There are multiple rights inherent in every script, and we never forget the fact that sale of foreign and other rights can often bring our clients more income than the original sale.



5. We're leaving this one blank because it's something impossible to picture—a frame of mind. We don't happen to believe that a company can gain respect or prolonged success through hogwash. Therefore, if a submitted script is hopeless and should be buried without honors, we don't hesitate to tell the client so. We do believe in earning our pay, and giving complete service. Therefore, if a submitted script is unsalable as it stands but can be repaired, we'll break our necks delving into minute detail so that the writer can repair that script and return it to us for sale. And if the script is salable as it stands, we make sure we sell it to the best possible market, and bring best possible rates.



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# THE AUTHOR & JOURNALIST

June, 1947

## THE TIME TO REVISE IS BEFORE YOU WRITE

By PAUL E. TRIEM



PAUL E. TRIEM

WHETHER it irks you or not, you will have to admit that Herr Hitler was right about one thing. He said in effect, "The way to succeed is to prepare thoroughly. Nine-tenths preparation and one-tenth execution insure success."

Fortunately for all of us, there were many loopy spots in the Herr's mind. He did too much psychic bidding, he forgot his formula and rushed

into new enterprises without the necessary preparation—but the formula is dead right, and it is even more valuable for writers than it is for military men. The best way to meet the present rather strenuous competition in the story market is by doing the ground work on each story so thoroughly that there will be no "holes" in the basic idea, to be pawed over or patched up in the actual writing.

To state this differently, the time to do most of your revision is before your story is written. All writers get occasional naturals, which come through red hot, which are born full grown, which need nothing but to be transcribed. I once wrote two stories in three days and sold one to *Detective Story Magazine* and the other to *The American Magazine*. That is the kind of break you get occasionally in a world where statistical mathematics make everything possible. But the house percentage is against you if you play that kind of game, and in the long run you will lose.

The distinction between preparation and writing actual drafts of a story is of course partly theoretical. Details that you have overlooked in the preparation can be written in later. But this after-thinking should be reduced to a minimum. Otherwise a good story idea can be so mauled and distorted before the right way of writing it is discovered that psychic block sets in and it can't be written at all. So while it is

true in a way that from the time when you begin to put words down on paper you are "writing a story," there is a preliminary stage where as much as possible of your planning should be done.

You begin with the germ of your story. That may be almost microscopic, it may be some happening you heard or something you read about. It may be a glimpse into character. This summer I read in one of the papers about a factory hand who was trapped by the grinding rollers of a conveyor belt, who saved himself by throwing cans spilled from the belt at an electric wall switch till he succeeded in shutting off the current. Thirty years ago that germ would have made a wonderful story for *The Youth's Companion*. It is a story germ based on something that happened.

Recently I talked with a man I had known slightly for a long time. An unpleasant man, always going out of his way to say something nasty and sarcastic. While I was listening to his jeers at things in general, he looked at me—and I saw suddenly what made him that way. He was terribly shy; he was afraid of people. So he over-corrected. That could be the germ for a character story.

You notice something or you read something, and the little trap in your mind goes "click." That is a story germ and you know it. It might not mean anything to anyone else but for you it has vitality, it is dynamic. This is the part of the story that cannot be manufactured. Its significance can be perceived only by the poetic or creative mind. All the taking thought in the world, done with your critical mind, won't create one real story germ.

But immediately you begin to work with this germ the necessary teamwork between critical and creative department begins. It is your critical mind, the one you ordinarily think of as your "intellect," that must assay the germ idea. Write it down briefly. In a few words—not more than one hundred, probably—what is the story? What about this idea that makes it sufficiently different and therefore interesting to justify your putting in a week or a month on it? The thing that makes this story worth writing may be something about the milieu, the locale and living conditions of the characters involved—many Western stories are of this kind. Or it may be that

in the basic idea there lies the possibility of a smashing "big scene." A story of this kind was printed in *Collier's* several years ago. It involved a wife and her formidable old mother-in-law, who suspected the younger woman of having been unfaithful to her marriage vows. That was really the story, and its success had to stand or fall upon the writer's ability to make this big scene a Big Scene.

Write your story idea out in a few words, study it for its story angle. Write more briefs, write plenty of them. No two will be alike. The idea will develop. Your creative mind likes to toss an idea about. Give it a chance to do this with this one before the story becomes so frozen that it won't stand twisting.

Rapidly or gradually the element of conflict implicit in your idea will begin to crystallize. You will see what opposition is implied in it. You will begin to see a background of character, of motivation. The man trapped by the conveyor belt must be more than just a misty character with a name trying to save his life. What is the significance of his life? Why does he want to save it? Just wanting to remain alive isn't enough, to many people there are times when that seems no reason at all.

So you begin to speculate about him, about his present life, particularly about his previous history. Who is he, what critical experience has he had, why does this danger he is in mean something not just to him but to the rest of us? And the man who was always saying unpleasant things . . . how did he get that way? What kinds of people have made him or helped make him what he is?

This is a kind of fertilizing process which most story germs must be subjected to. Treated so, brooded over, a time comes when they begin a rampant growth. Now, unless the story turns out to be one of those rare naturals which write themselves, begin to "pump up" scenes from the noetic. Put them down as they come. Don't try to arrange them, just type down bits of scene and dialogue from any part of the story. You may think of an effective opening, then get an idea for the pay-off. Put these fragments down as they come. You can direct this pumping-up process a little. If you find you have enough material for the beginning of the story and a pretty good idea for the end, speculate on the middle. Just let your mind play with various ideas for connecting beginning and end. In this middle part will come most of the significant conflict—up to the big scene, the black moment, the pay-off. By turning on the power of "expectant attention," you will probably get what you need. But if you don't, don't consciously invent. The missing pieces are down there and they will come in time.

Remember, keep your critical mind mostly on leash at this time. The functions of the two separate minds every writer uses are easy to understand. One is the creator. It digs up ideas and hands them over. Then the critical mind studies them, rejects, modifies, and eventually decides whether and where to use them. This pumping up process is largely noetic, and the less it is disturbed by critical back-seat driving the better.

When parts of the story stop coming up, make a brief 1-2-3 outline. *What happens? What happens?* in a story gives it bone and connective tissue. There should be a series of chronologically connected events—things happen or are done. These events form the timbering that leads from beginning to end of the structure of the story. They are the structure.

Put them down simply, baldly. And in chronological order. You may find later that you want to use a flash-back in writing the story but just now get down what happens in its proper time sequence. In this way you will be able to criticize the stuff the



**"Don't you think it's about time you sold something else—a story, perhaps?"**

story is made of, before you worry about how to present it. These problems are separate.

Here is the bald, chronological outline of a love story that appeared in the *Ladies' Home Journal* for February, 1946. The story was Elsie Lee's "Secretary to Mr. Bluebeard."

- 1—Heroine meets hero.
- 2—He has the reputation of being hard to work for; she finds him so, but she manages him.
- 3—A new girl comes on the scene.
- 4—Heroine becomes uneasy; she sees that this girl is her rival. Other girl and hero apparently take to each other.
- 5—Heroine thinks things through. She thinks of something she can do to defeat her rival.
- 6—She tries it but it doesn't work.
- 7—She thinks things over and hits on another idea.
- 8—She tries it out, apparently it boomerangs.
- 9—But then heroine checks, finds it has worked.

That doesn't sound very glamorous, but it is sound. Things happen, things are done. This story will not be static, it won't bog down because it lacks story value. The glamour was there but it came in the final writing.

After you have typed out this chronological outline, type several others. Without your having thought much about any changes, you will find new twists and developments working themselves in. This is purely a noetic function. The creative mind is still shaping the thing up; each new outline will bring out third dimension, motivation, tension.

At last, however, there comes a time when this mechanical part of taking dictation from your other self is finished. You'll know when. You'll feel that you have had enough.

So you turn back to the critical part. The creative mind has given you its idea of a good story outline. But is it good? This new part of your work can be done while you are lying on the back of your neck, or in any other comfortable position. Close your eyes and visualize your way through your story scene by scene. Is each scene interesting, is there conflict in it, is it reasonable and sound? Would people act this way? Why would they?

You may find that some of the answers to your "why's" really boil down to plot necessity. Your story people must do these things because your idea of the

story—your present idea—demands that they do them. Well, that kind of thing is out. They must do them because they would, in real life.

So begin to recast the scene, many scenes if necessary. Remember the rule of sufficient cause. There must be a reason in the characters of your story people why it is inevitable that they would do just what you have them doing. If you had tried to write this story from this outline, a nasty taste would have come into your mouth, you would have hated to go on writing—and if you had just bulled your way through you would have had a banana special rather than a story when you finished.

Characters and plot have an inescapable reciprocal action. They are related by a kind of synergy, and if this relation does not exist the way you now see the story, you must change the story. If your story is essentially one of plot, you must change one or more of the characters. You had the hero coming back to the girl after a long separation because he had been testing her, training her. But no young man in love would do that, and no girl would submit to it. Suppose he stays away because he forgets people when he no longer sees them. The girl realizes this, she knows that with him out of sight is out of mind. But he has other qualities she admires, he is fine and unselfish and all that, when you are with him—so she gets him back and makes up her mind to hang on to him till he has time really to grow the roots of love. Here you have changed motivation rather than "what happens."

You can do anything your plot requires if you do an honest job of character analysis and synthesis. The time to get this correlation between character and event is in the thinking-out process. The thinking through process.

Go over your outline, visualize each scene, put your characters on the stage and make them rehearse, examine critically the effect. If there is a hole in the story now is the time to spot it.

Another thing to check here: have you provided for sufficient introspection on the part of the view-point character? Some of the drama of a good story lies in the events themselves; the reader sees them happening and is excited. But there is a lot more to producing desirable excitement than that. Excitement is a contagious thing. Unless your characters feel what they are experiencing, unless they sense their problems, worry about them, plan how to solve them; unless they worry about things that threaten them, see them approaching, feel that they are frozen in their tracks, helpless; unless your heroine feels her little heart going pitty-pat—but for heavens sake, don't you, the author, think about her in that way—unless your glamorous heroine hopes the hero loves her, comes to the conclusion that he doesn't, tries to hate him, fails miserably, and does something about it, you haven't a complete grasp on this part of your story. In your outline, indicate the places for reflection, planning, emotional reaction, etc.

You may find that a story is fairly complete but that it seems thin. Sometimes what it needs is extra characters, a rival for your heroine, a false friend, a staunch old retainer, her childhood nurse on whose bosom she can weep—or you may need a personified villain.

But be sure you understand just what part each character plays. To check on this, determine what the story conflict is and who are the antagonists in it.

Closely connected with the matter of story conflict is the kind of solution you have for it. What is the solution? What is done, what is thought, what is realized, at last? Would this solution be a solution in

real life? Or have you just sentimentalized an ending that couldn't happen and that couldn't mean anything if it did?

If you get a valid solution for your story during this time of preparation, you will be much more likely to write with enjoyment and with real mastery. If you are heading for a final soft spot in your story—if your critical mind has allowed the noetic to incubate a sentimental conclusion—you will probably begin to feel it, though you may not perceive it, as you write. So at this time of thinking over work out a solution that is dramatic, that rests on character, and that has a real significance.

When you're satisfied that your outline is sound and that your story is worth writing—don't write it yet. Put it away till tomorrow, then the first thing in the morning type out a new outline from memory. This may sound like rubbing it in, but if you will try it a few times you may make a remarkable discovery: the final, early-in-the-morning outline may and often does contain new elements that improve your story one hundred per cent.

The process of "unconscious cerebration" has been working your story over while you slept. If you had written it from the next to the last outline, you would have discovered—perhaps after the story was out of your hands—these extra details that are so important. If you want outside evidence as to how this growing and thinking-out process works, read "Chips from a Dramatist's Work-shop," in the complete collection of Ibsen's works. Often Ibsen's real grip on his subject, his perception of just what would make it dynamic and worth writing, came after many partial writings and synopses. It was the final synopsis that made the play.

Sometimes a story thoroughly prepared goes wrong in the first draft. This doesn't mean that the method is wrong, it just means that no method is perfect. But the remedy is more of the same thing. Make another outline, *go slow as you approach the place where the story bogged down*. Begin to ask yourself questions. If anything is wrong with this story idea, what is it? Then lie back with your eyes closed and listen. In "Men Who Have Walked With God," published by Knopf in 1945, there is this quotation from Edward Carpenter.

"If you inhibit thought (and persevere) you come at length to a region of consciousness below or behind thought and different from ordinary thought in its nature and character."

Mr. Carpenter goes on to apply this idea to the subject of mysticism but it applies just as definitely to all creative thinking. You shut off the surface mind and receive. Then you turn on the surface mind and criticize. Do as much of this team-work activity as

*(Continued on Page 9)*

## WHEN I THINK

By ELIZABETH WHITE

It terrifies me when I think  
A little paper and some ink,  
A pen and twenty-six odd signs  
Are all I have to write my lines  
Immortal, and my hope of fame  
Must come from juggling with the same.

# WHAT IS "TEEN-AGE FICTION"?

By BRYNA IVENS



BRYNA IVENS

WHEN I told an agent, not long ago, that *Seventeen* was in the market for adventure stories, he raised his eyebrows. "We'd like a good animal story once in a while, too," I added. He started visibly. "In fact," I summed up, "we'd like to see a much wider range of situation, background and plot than you've been sending us."

"I'm amazed!" he said.

So, apparently, are a lot of people. I've had much the same startled reaction from writers and from other agents. Apparently they'd been thinking of *Seventeen* fiction in very limited terms. As evidence, between sixty and seventy percent of the stories submitted to us are concerned with a boy, a girl, and usually a Prom. Into the other thirty or forty percent are crowded all the rest of the world of adolescent problems, as well as all the wide world of problems that impinge on adolescence. Some are crowded out altogether.

It is true that teen-age fiction has its limitations, but they are limitations of approach rather than of theme. And it is precisely in those limitations of approach that we find the answer to "what is teen-age fiction?"

But before I go into further detail on that, let's push back the thematic horizons. "Teen-age fiction" as we see it, is different from (although part of) "fiction for teen-agers." Actually, the only honest answer to the question "What is fiction for teenagers?" would have to be: *anything*. Teen-agers are people, as varied in tastes and interests, intellectual and emotional maturity, as any adult reading audience. Their choice of fiction ranges from *Marcel Proust* to *Mary Poppins*, from *Conrad* to comics. Many teen-agers, including *Seventeen* readers, read one or another of the adult fiction magazines regularly and respond to the variety of stories found in them on the basis of personal preference.

In general, then, any theme is possible, if not suitable material for teen-agers and will engage the interest of a certain number.

Now to the somewhat subtle approach that qualifies "teen-age fiction." *Seventeen* is addressed to girls (and boys) of high school age. It does not assume that its readers are concerned solely with their own problems, their own experiences, with news-making by teen-agers, with high school projects, but it has elected this province of their interest, with its enormously absorbing appeal, as its own specialty. Translated into terms of the fiction we carry, it means themes of "growing up" or situations naturally involving teen-agers on the level on which they are experienced.

This business of "level" is a little subtle. I visited a friend of mine who has a five-year-old son. The little boy said to me, "I'm going to eat you." With conscious pride at my ability to play on his level, I said to him, "How? Fried or roasted?" He looked at me in disgust and said, "But I was only fooling." I

was quite chagrined—obviously I hadn't understood his level at all.

In a way the same difficulty exists with the teen-age audience. It isn't always easy for the adult writer to understand its "level." The exaggerations of adolescence, the intense emotional values placed on what later turn out to be trivial issues, seem comic to an adult. Or, if not comic, sentimental. A certain number of stories are always being rejected on either of these scores. The outrageously precocious youngster of thirteen or fourteen can be hilarious material for adults, but holds no humor for herself or her contemporaries. The tragic posturings of a sixteen-year-old in her first love loss can be caricatured for older readers, but "teen-age fiction" demands that her story be taken seriously, if not quite as seriously as she herself took it.

The adolescent who is unpopular because she is shy and poorly dressed will wring tears from the eyes of any adult who remembers his own painful youth. But to over-sentimentalize the episode, to forget the reality of cause and effect, isn't "teen-age fiction." The teen-ager is still child enough, if nothing else, to encompass ruthlessness, candor, realism. Not that "teen-age fiction" must be starkly realistic, but at least find the happy medium between "The Innocent Voyage" and "Elsie Dinsmore."

A writer can't condense to the teen-age level, neither can he come to it trailing clouds of adult wisdom. Character perception, descriptions, philosophy should be accurate, deft, telling, but never sophisticated or satiric. Teen-agers are perfectly capable of all the former, but not of either of the latter. Besides, their battle cry is "Let me experience it myself!" and that is what "teen-age fiction" is dedicated to do.

Once the writer can breathe freely on this level, he can travel almost as far as his typing strength allows. It seems necessary to point out the obvious—that teen-agers, all over the world, live in cities, small communities, mill towns, farms; are poor or rich; have pleasant to unpleasant home environments. In other words, they do not conform to a stereotype any more than does any age group. Some of them may say "Jeepers," be "hep to the jive," get around only in jalopies, and date the "handsome captain of the football, basketball and track teams." But a large proportion of them would be unrecognizable as adolescents if these were the only indicia, and all of them live lives compact with rich fiction material independent of these clichés.

Adolescence is the fight for self-possession. Before the final victory is won, there may be innumerable skirmishes, defeats, strategic maneuvers and bitter conflicts. Involved in them may be parents, teachers, brothers and sisters, girl as well as boy friends, environment, nature, the high cost of living, and the self embattled against self. In addition to all these plot possibilities there are valid situations—less subjective ones—in which teen-agers are involved as people rather than as adolescents. For instance, a teen-ager in a burning building is in as much dramatic

danger as an octogenarian, even though her reactions, if well-characterized, will be somewhat different.

Of course, the particular editorial requirements of *Seventeen* impose certain restrictions on material. Since it is a service magazine, primarily addressed to girls, our stories must be suitable for such an audience. But it is a slant not dissimilar to that of the women's service magazines and does not rule out broad themes or stories about boys in which girls would find some degree of interest. Sex must be handled, if at all, with extreme delicacy.

That the cliche is a lazy way out is proved again by the fiction submitted to us. "Jeepers" is the most baneful cliche of all. A good teen-age story must be accurate despite the "jeepers" scattered through it. Actually, we blue-pencil most of them out. But many a story short of them is as invalid a depiction of adolescence as the Gettysburg Address. "He was old—he must have been thirty," is ubiquitous, as is the school hero. Although every school girl may have a moment's yearning for the football captain, she's generally too practical to concentrate on him for long. There's only one captain to each team, one team to each school, and a great many girls—who, being as realistic as social opportunities allow, cast their sheep's eyes where the casting is good.

At the moment, anyway, the Prom too is treacle. Granted that a bid to a Prom would gladden any girl's heart, it isn't quite as important as some authors make it and is most important when it's not received. Of course, it's an obvious romantic device for "teen-age fiction." Even though teen-age love stories are sticking their necks out if they end on a "lived happily ever after" note, with or without a mature conclusion, they certainly have their place and in *Seventeen*. But a writer aiming at the adult slick markets would be abashed to climax a love story with the heroine tied to the railroad tracks and the hero rescuing her in the well-known nick. The Prom shows signs of becoming as banal a device.

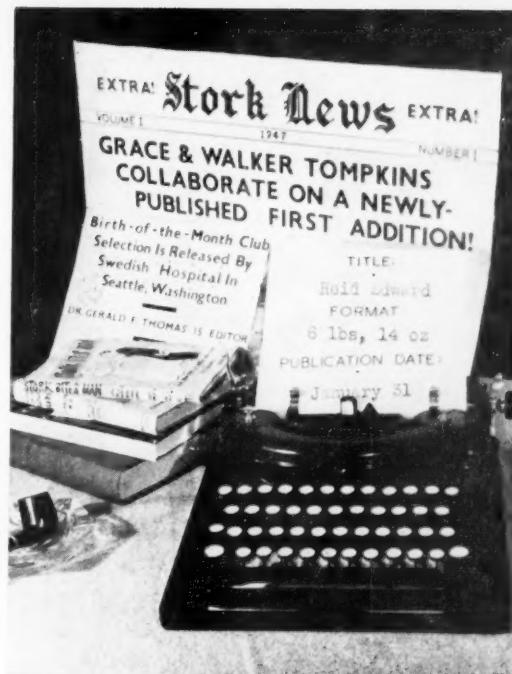
Equally threadbare, because it's so particularly appealing, is the Ugly Duckling theme—the "teen-age" version of the good old Cinderella story. Many girls suffer through the unattractive stages of adolescence with panic. But the fictional treatment of the situation, because of its repetition, demands ever fresher, more imaginative writing. The theme itself is excellent but so over-handled that it can't get by merely on its own merits any more.

Runners-up in the *ad nauseum* sweepstakes are the step-mother story, the blind date surprise and the triangle story, with its teen-age menace who is invariably blonde, glamorous and an unmitigated vixen.

The only element of surprise in these listings may be that they are as common to the teen-age market as to any other. And it may be somewhat refreshing to writers to know that the teen-age fiction needs are no more esoteric than their rejections. *Seventeen* is eager for good stories, original and absorbing developments, penetrating, vital and valid characterizations—on the "teen-age level."



*Christian Thoughts*, 1402 10th St., Altoona, Pa., a monthly edited by Jim Kurtz, is now in the market for short-short articles of inspirational nature, not exceeding 100 words, and short poems of 4 to 8 lines. No payment is made for manuscripts. A special young peoples' issue will be published in June, with writers from 15 to 23 years old asked to contribute. *Christian Thoughts* is an interdenominational religious publication.



Clever folks, these writers! When Grace & Walker Tompkins produced a best seller, this is the way they handled the publicity. (Grace, radio and confessions; Walker, Western pulps.)

### The Time To Revise Is Before You Write

(Continued from Page 7)

possible before you write your first draft, but if you haven't done it well enough, go back to it when you get stuck. Shut off the wheels on the top floor, switch the power on down below—and wait till the thing you need—which in this case will be an understanding as to what was wrong with your story as first attempted—is sent up. Then size it up, do a little hand finishing, if necessary, and go back to writing.

So there you have at least one way to prepare to write a story. You may want to modify it. If you have a photographic memory you may be able to do practically all of these things lying in the hammock or sitting in your easy chair. You may be able to visualize your way through your briefs and outlines with as much certainty as most of us feel with a written page before us. And you may switch from creative to critical so rapidly that you have a feeling of using just one process.

But in your own way you should do as much of the shaping of your story as possible before you start writing the first draft. A story hastily conceived and rapidly written is either manna from heaven—or it is rubbish. According to the mathematics of probability it is more likely to be the latter.



*Soscol Wrangler*, 249 Mission St., Santa Cruz, Calif., Tom McHugh, editor, requests that no more material be sent for the time being, as it is a month behind printing schedule. "Those manuscripts that we've accepted to date will eventually be taken up," reports Mr. McHugh.

# |||| LIFE RAFT FOR STORIES

... By EDITH POWELL WORTMAN



Edith Powell Wortman

IF I should be asked which I considered the most practical writing aid on my desk, I should enthusiastically point to a small, black, loose-leaf notebook. The outside leather cover is seven by nine inches which enables it to fit quite snugly between the bookends alongside my other reference books. There, at my finger tips, are suitable names for my characters, unusual settings, distinctive wearing apparel, interesting personalities, colorful interiors and furnishings,

thumbnail sketches of flora and fauna, descriptions of pedigreed domestic animals and pets, names of exotic foods, wines and liquors, and countless other colorful sketches and ideas used by the writer of fiction.

It is amazing how a character can be brought to life and a setting made realistically colorful through a few deft touches gleaned from this rich source of descriptive material. For instance, here in my notebook are some descriptions of hats found in a newspaper display ad which might readily add a dash of charm to any fictional heroine: "Angelic with filmy veiling, prim in the Victorian mood, blooming with flowers . . ." Under the coat and suit department we come upon such literary tidbits as "belted and swashbuckling, tunic style, checked reefer . . ." And if your heroine is going out for the evening, flick to the pages on evening gowns and instantly she is whisked into a "turquoise crepe embroidered in crystal and silver . . ." Flick a few more pages and her hair is "smoothed back into a glistening chignon."

This notebook is never completed. It keeps growing and expanding daily, becoming increasingly more valuable. My method of accumulating data and ideas is simple. I have acquired the habit of reading with a pencil in my hand and of keeping my mind alert for these stray elements of story embellishments. When I spy something suitable for notebook material in newspapers and other publications which can be clipped, I check it immediately. I also put a check mark in the upper right hand corner of the page and one on the front cover. Later, when the family is through with them, I gather up these marked publications, clip the checked items, and either paste or copy them into their proper sections of my notebook. Besides the publications which can be clipped, there are many other sources of ideas such as speech, radio, books, and personal contacts, if a writer will but keep a scratch pad and pencil handy at all times.

There are gold mines of ideas for wearing apparel and household furnishing in newspaper ads, and the modern housekeeping magazines will make any writer of fiction go in for domestic settings in an orgy of brilliant colorings. Wearing apparel in my notebook is grouped into feminine and masculine sections, with the predominant feminine reclassified under such headings as hats, furs, gowns, accessories etc., supplemented by long lists of fabrics and oddities in colors and shades. Ideas on hair-dos, skin tints and textures can be culled from beauty parlor ads and

magazine articles on beauty hints. Flower suggestions and garden scenes can be found in any household or gardening magazine, and just a touch of floral background, such as scents and colors, can add much of life and realism to an otherwise drab scene.

I started my nucleus of synonyms for "said" from a writers' magazine several years ago but have constantly added to it. These, too, are classified into the headings of Imitative Sound (gurgled, blustered, gushed), Revealing Traits or Emotions (gloated, flattered), Anger (bellowed, stormed, swore), and many others. A note of warning may not be amiss here; these synonyms should be used sparingly as the simple use of the word "said" is often quite adequate.

Names for characters are gleaned from mailing lists, telephone directories, names in the news, personal contacts or any available list of names. These are selected with discretion then classified into such groups as Plain American, unusual, humorous or eccentric, with separate lists for surnames and first names, both feminine and masculine. Names with various nationalistic flavors are also classified. First names and surnames are then juggled till the right-flavored combination is achieved. With long lists to choose from it is not difficult to select a name which will fit the personality of a character to perfection.

High class restaurant menus are excellent sources for exotic foods, and as the family cook book can serve very nicely for the home-flavored variety, I enter only the unusual foods, letting the cook book serve as a supplement. Names of wines, liquors and cocktails can be had for the asking by writing any liquor advertiser for his free recipe booklet.

Of course, the idea of a notebook is an old story to writers, but the inspiration, time, and effort to put that idea into practical use is sometimes hampered by lack of a clear-cut, simple method. If the above shall in any way inspire a floundering writer to begin building for himself a notebook raft of these drifting, literary fragments, I shall not feel too badly for having thrown him a line.



Say "Howdy" to Jimmy J. Fend,  
Who hasn't an editor friend.  
His stories are swell,  
But he never does sell . . .  
His heroes all die in the end.

# III DON'T HOARD

By JANET DORAN

REMEMBER the Biblical parable of the son who hid his talent under a bushel, bringing it to his father, when his brothers had done things with theirs, only to discover that his hidden hoard had seemingly shriveled in its retirement? That same truth applies to ideas—writing ideas.

Aside from the fact that the better half of such ideas will become obsolete, "dated," and of no value, through circumstances of time, and events, the more important fact is that writing talent is one priceless treasure that grows, mushroom-fashion, with spending. And the tiniest acorn, so often becomes the mighty oak, even the mighty forest of oaks!

Some years ago, when the game was new, and I had much responsibility and urgent need for money, I had a (then) topflight agent, in the late Jean Wick (Abdullah). Daily we disagreed over this policy of mine, her philosophy being the now familiar one of scarcity breeding high demand and higher rates, mine being, write it now, sell it for whatever tariff they can afford to pay. Look forward, always, never backward. Look up to the heights.

Examining the record, we find the book, "Together Again," that was "too good to throw away" on a small publisher, just struggling to gain a foothold in a high-gearred, hard-boiled publishing world. "Together Again" was magazine serial timber; it was slick stuff. So was "Mixed Marriage," and "Gilded Lily." Yet all three went to my contemporary "little-shot" publisher, each was spotted by Hollywood talent scouts, bought up, made into movies. And from Henry LaCossitt, then editor-in-chief of *Collier's*, came this letter March 29th, 1943: "I have read with interest that your book, 'Mixed Marriage' appeared recently, and I have been wondering if you have any ideas for magazine fiction. . . . Won't you or your agent please get in touch with me? I'd like very much to discuss this matter with one of you. Sincerely, Henry LaCossitt."

"Mixed Marriage" was reviewed by Lisle Bell, in the April 11, 1943, *New York Herald Tribune* Book Supplement. Had I "hoarded" the idea for young hearts of mixed religions marrying for love, scorning "smalltime" publication, my idea would still be collecting mold under a bushel of national apathy!

Taking smaller stuff than books, since most of us begin to climb by learning to creep, then fashioning a ladder to climb on out of small timber, let's look further to the bread 'n' butter publications.

In March of 1942, I sold a short story to David C. Cook's *Young People's Weekly*, "The Story's The Thing," based on Freedom of the Press, using lines from Statue of Liberty, "Send These The Homeless, Tempest Tos't to Me, I Lift My Light Beside The Golden Door." It was published March 29th, 1942, and Florence Palmer, editor, wrote March 11, 1942: "Here are 6 copies of *YPW* containing your story, 'The Story's The Thing.' We think it's a pretty swell story—zips right along, no loopholes, carries conviction all the way through. If you'd like to give us another Marty-the-reporter story, I'd like very much to see it."

I gave them so many stories from then on that I kept out of debt, paid for supplies, loaned money to arty writers scorning such lowly means, and still count David Cook one of the really swell publishers I've worked for in a not too swell profession.

I wrote a garden love story for a pulp editor, long

a personal friend. She banged it onto their top weekly radio spot, and in four days time I had seventeen offers for script writing, three with option checks and contract enclosed! Yet two agents cried woee to such wholesale throwing-away of stuff I should keep for "better markets."

I wonder now what is meant by "better markets." Aren't the people who read our stuff (or listen to it) *our market?* Since when is something we think, "too good for them?"

I did advertising features for Jim McCauley, editor of *United Roofer* magazine; also a regular feature for the *Milk Salesman*, A. D. Walter in charge of advertising. Each brought me many requests to do something "breezy, humorous—along their lines" for topflight secular publications!

I have written and sold more church magazine and youth magazine, paper, weekly, and anthology, than probably any other writer for national publications. Yet I've never yet felt I was "wasting my material." If a President has to be a schoolboy in a ragged coat in a country one-room, all-grades school; or an ex-World-War Legionnaire, plowing by mule in the rain, who am I to say I am too good to write for such future American great figures?

You might be pleasantly surprised at the clippings great men keep, tattered, yellow, worn, in wallets. Writing—something they read, loved, clipped—and then used for their star to steer by!

The head of one of our greatest New England universities stopped before a framed clipping on my study walls to read Maurice Smiley's "To A Boy." He then confessed, "I lived by that verse: it took me to the top, Doran." Did you ever hear of Maurice Smiley? No? He publishes in newspapers, in "Little" magazines, in youth papers! James Whitcomb Riley and Kipling together can't top his stuff. And I've a complete file of both late great poets!

The ideas you have are imperishable, to be sure. They are of value as advertising, proving your ability, only when you've put them in print. And if you scorn such modest means, shouldn't they likewise scorn you, who are unsung, and unpublicized?

If it's worth thinking up, it's worth setting down on paper. Then refining, polishing, and sending right out. To small-timers, first. Help the small-time publisher become big-time, and you help yourself to your heritage of that niche in the hall of fame. No matter how wonderful your stuff is, it's a lost art until you get it in print before your constituents—the public reading and buying you.

Kipling's best stuff was sold to penny newspapers for mere ale-money! Thoreau sold all his first essays to a Boston daily! And Louisa May Alcott and Henry Longfellow, likewise.

I first heard of two writing people—John and Margaret Bartlett—through verse and essays they sold to the old *Boston Transcript*. Had they hoarded, would we have *Author & Journalist* today? Had Janet Doran felt her stuff too good for lowly small-time publishing, would you care what she has done now?

*Don't board!* Write, improve, sell, publish, but don't board! Almost any other manufactured product in America today pays fabulous sums to get you, the public, to read, notice, try out his product! Yet, you will be paid—modest sums to be sure—but paid for your best advertising. It's for free, plus.

# THE AUTHOR & JOURNALIST'S

# HANDY MARKET LIST

FOR LITERARY WORKERS—PUBLISHED QUARTERLY

JUNE, 1947

The Handy Market List offers, in brief, convenient form, the information of importance to writers concerning periodical markets. Constant vigilance is exercised to keep this quarterly list accurate and up-to-date; it is appreciated when readers call our attention to errors or omissions. The magazines are grouped under classifications designed to assist the writer in locating the markets for specific types of material. A few abbreviations are employed. M-20 means monthly, 20 cents a copy; 2-M, twice monthly; W, weekly; Q, quarterly. Figures indicate preferred word limits. "Acc." indicates payment on acceptance or shortly after; "Pub." indicates payment shortly before or after publication. When specific word rates are not given, "first-class rates" indicates a general average around 5 cents a word or better; "good rates," around 1 cent a word; "fair rates," around 1/2 cent a word. The parenthetical statement following title of magazine indicates the banner or name of publishing house; "S. & S." stands for Street & Smith. "Macfadden" for Macfadden Publishing Co., etc. The notation "Slow" or "Unsatisfactory" is a warning that delays or non-payment for material have been reported by contributors. It should be obvious that The Author & Journalist can assume no responsibility for the periodicals here listed, but merely publishes the available information for the guidance of readers. Submitted manuscripts should always be accompanied by return postage—preferably by stamped, addressed return envelopes—and copies should be retained as insurance against loss.

## A—GENERAL LIST

### STANDARD PERIODICALS—A

**America**, 329 W. 108th St., New York. (W-15) Articles on topics of current social and political interest, 1800-2000; short modern verse; occasional cartoons. Rev. John La Farge. \$3.25 per 1700 word article (about 1 1/2), Acc. (Catholic.)

**American Legion Magazine**, 1 Park Ave., New York. (M) Short stories to 4000. Articles handled on assignment. Query. Alexander Gardiner. High rates, Acc.

**American Magazine**, The, (Crowell) 250 Park Ave., New York 17. (M-25) Short stories 3000-4500; short shorts 1000-1500; storyettes, 750; vignettes, 500; novels, 25,000. Articles usually arranged for. Summer Blossom; William B. Hart, Fiction Ed. First class rates, Acc.

**American Mercury**, The, 570 Lexington Ave., New York 22. (M-25) Political, foreign affairs, art, medicine, science, music, etc., articles and essays; short stories, up to 3000, verse. Lawrence E. Spivak. 3c up, Acc.

**American Scholar**, The, 5 E. 44th St., New York 17. (Q-25) Articles on subjects "of substantial general interest in clear and unpedantic language," 3000-3500; verse; Hiram Haydn. \$5. printed page, maximum \$50; verse, \$10-\$25; Acc.

**American Swedish Monthly**, The, 45 Rockefeller Plaza, New York 20. (M-25) Illustrated articles dealing with Sweden, relations between Sweden and U. S., or stories of prominent Americans of Swedish stock. 1000-2000. Lillian E. Carlson. 2c, photos \$3, Acc.

**Argosy** (Popular), 205 E. 42nd St., New York 17. (M-25) Short stories of colorful, adventurous, dramatic living, to 5000; novelettes, 8000-9000; complete short novels, 15-16,000. Articles, features, verse. **Cartoons**. Henry Steeger, Ed.; Rogers Terrill, Mng. Ed.

**Atlantic Monthly**, 8 Arlington St., Boston 16. (M-50) Essays, human-interest articles, sketches, short stories, verse; unusual personal experiences; high literary standard. Edward Weeks. Good rates, Acc.

**Beaver**, The. Hudson's Bay Co., Winnipeg, Canada. (Q-25) Articles on travel, exploration, trade, anthropology, natural history in the Canadian North, up to 2500, illustrations essential. Clifford P. Wilson. 1 1/2c, Pub.

**Boots**, The Airborne Quarterly, 11 Ravine St., Birmingham, Mich. (Q) Fiction to 2000, not necessarily about the war, but must be of special interest to former airborne men; gliders and parachute articles about any phase of airborne, etc.; also stories of veteran opportunities and related subjects. Cartoons, fillers. Justin P. Buckeridge. Up to 2c, Pub. and Acc.

**Canadian Geographical Journal**, 49 Metcalfe St., Ottawa, Canada. (M-35) Illustrated geographical articles 1000-5000. Gordon M. Dallyn. 1c up, Acc.

**Christian Science Monitor**, The, 1 Norway St., Boston 15. (D-5) Articles, essays, for editorial and department pages, up to 800; forum to 1200; editorials to 800; poems. Acc. or Pub.

**Collier's**, (Crowell), 250 Park Ave., New York 17. (W-10) Short stories, 1250 up; serials up to 64,000; novels and articles on popular questions of the day 3500; fillers; cartoons; verse only rarely. First class rates, Acc.

**Columbia**, 45 Wall St., New Haven, Conn. (M-10) (Knights of Columbus) Articles of general Catholic interest, 2500-3500; essays; verse. John Donahue. 1c to 3c, Acc.

**Commentary**, 425 4th Ave., New York 16. (M-40) Political, economic, sociological, religious, literary articles of high quality, 4000-6000. Book reviews. Short stories, 2500-4000. Verse, any length. Elliott E. Cohen. \$150 base rate for articles. Acc.

**Coronet**, (Esquire, Inc.) 919 N. Michigan Ave., Chicago 11. (M-25) Articles on events, organizations and personalities of general interest, up to 2500; story-telling photos. Oscar Dystel. \$300 per story or article. Fillers, 400 words or less, 10c. 366 Madison Ave., New York, Acc.

**Cosmopolitan Magazine**, (Hearst) 959 8th Ave., New York 19. (M-35) Outstanding short stories 4000-6000; short shorts 1000-

2000; novelettes 10,000-20,000; serials 50,000-60,000; book-length novels, non-fiction features. Articles of cosmopolitan interest 2000-3000. Arthur Gordon. First-class rates, Acc.

**Desert Magazine**, The, El Centro, Calif. (M-25) Illustrated feature articles from the desert Southwest on travel, nature, mining, archaeology, exploration, personalities, Indians. (Overstocked with poetry.) Randall Henderson. 1 1/2c and up, prose. Photos, \$1 to \$3, Acc.

**Digest and Review**, 686 Broadway, New York. (M-25) Second serial rights on articles on politics, national defense, science, psychology, self-help, vocational guidance. Authentic, sparkling. No poetry, fiction, photos. Credit to author and magazine; also free copies of issue containing digest. F. L. Nelson. 1c-2c.

**Eagle Leader**, The, 212 West Wisconsin Ave., Milwaukee 3. (M) Personality sketches on prominent or interesting Eagle members, articles on cities or sections of the country with some Eagle color, 1200-1500. Robert W. Hansen. 3c, photos \$5 Pub.

**Eiks Magazine**, 50 E. 42nd St., New York 17. (M-20) Articles, 5000; cartoons; mystery fiction. Coles Phillips. \$100 to \$500, Acc.

**Esquire** (Esquire-Coronet), 366 Madison Ave., New York. (M-50) Sophisticated unsentimental articles; masculine viewpoints; essays, sketches, short stories, especially action, 2000; cartoons, cartoon ideas. David A. Smart. Buys according to quality and length. Needs satire. Acc.

**Everybody's Digest**, (W. J. Smith, Inc.) 420 Lexington Ave., New York 17. (M-25) World events, politics, business, personalities, unique and human interest stories, humor, etc.; fillers. 80% digest, 20% new material. Wm. H. Kofoed, Edit. Dir.; Theodore Irwin, Ed.; Madalynne Reuter, Mng. Ed. Good rates, Acc.

**Everywhere**, 206 E. 86th St., New York 28. (M) Covers the entire field of travel with articles under 3000. Demand heavy for sports and good travel pictures. Will use color pictures as well as black and white. No fiction or verse. Homer H. Shannon. 2c, Acc.

**Extension** (The National Catholic Monthly), 360 N. Michigan Ave., Chicago 1. (M-30) Short stories, 2000-6000; romance, adventure, detective, humorous; six installments serials, 5000; short-shorts; articles; cartoons. Eileen O'Hayer. Good rates.

**Far East**, The, St. Columbans, Milton, Mass. (M-10) Catholic mission magazine; buys short (1500-1800) stories with wholesome plots; short-short stories, to 600; authentic travel and human-interest articles and photos on China, Philippines, Burma, Korea, Japan, etc.; good poetry. Stories, \$30. Acc. \$10 for sample copy.)

**Foreign Service**, Broadway at 34th St., Kansas City 2, Mo. During current paper shortage offers limited market for dramatized factual military service stories in the "now it can be told" category; articles on subjects pertinent to interest of overseas veterans; filler features, 400-500, dealing with successful readjustment ideas developed by returned veterans; anecdotes, 100-300, dealing with amusing overseas experience instances. Word length for stories and articles 1500-2500. Barney Yanofsky. Good rates, Acc.

**Fortune**, 350 5th Ave., New York 1. (M-81) Articles with industrial tie-up, 95% staff-written. Some source material purchased. Wm. D. Geer, Publisher.

**47, The Magazine of the Year**, Associated Magazines Contributors, Inc., 68 W. 45th St., New York 19. (M-35) Editorial material "largely provided by writer-artist stockholders, but does buy outside short articles, 2500, and short stories, 'intellectually amusing, arresting, or stimulating,' 2500-3000; essays, 1000-2500. Cartoons; photos; verse. Jerome Ellison, Ed.; William Laes, Mng. Ed.; Lawrence Lee, Literator Ed. 10c, Acc.

**Go**, 767 Lexington Ave., New York. (M-25) Literate, sophisticated articles and short pieces about theatres, films, the arts and people (nothing press-agentry) 1500-1800, fillers of same character as articles; short stories; cartoons. Arthur George Brest. 2c up, on or before Pub.

*The Author & Journalist*

**Harper's Magazine**, 49 E. 33rd St., New York 16. (M-40) Timely articles for intelligent readers; short stories; essays; fillers; verse. Frederick Lewis Allen, Acc.

**Holiday** (Curtis Publishing Co.), Independence Sq., Philadelphia 5. (M-50) Quality articles, well-illustrated, on things-to-do and places-to-go, to 3500. Ted Patrick. First class rates, Acc.

**Journal of Living**, 1819 Broadway, New York 23. (M-25) inspirational, philosophic and practical advice articles on longevity, nutrition, health, personal problems. Leonard M. Leonard, Ed.; Frances Goodnight, Features Ed. Excellent rates.

**Judy's**, Judy Bldg., 3323 Michigan Blvd., Chicago 16. (M-25) Current interest articles 800-1200 (no rewrites of encyclopedia or textbook); short stories, 800-1600. Will Judy. 1½c, Acc.

**Kiwanis Magazine**, The, 520 N. Michigan Ave., Chicago. (M) Articles on national affairs and community problems, 1000-1800. Felix B. Streymans, Mng. Ed. \$35 for 1000 words; \$50 for those 1500-1800. Pub.

**Liberty**, 37 W. 57th St., New York 19. (Bi-W-10) Romantic, adventure, humorous short stories, youthful appeal, 1000-5000; timely human-interest articles; verse; fillers; cartoons. David Brown. First-class rates, Acc.

**MacLean's**, 481 University Ave., Toronto, Canada. (Semi-M-10) Short stories, love, romance, sea, mystery, industrial, war-adventure, outdoor, up to 5500. Illustrated articles of Canadian interest, including medical articles; cartoons. W. A. Irwin, Ed. 4c up, Acc.

**Magazine Antiques**, The, 40 E. 49th St., New York. (M-50) Authoritative articles representing new discovery, or a new point of view, or a new opinion, regarding some aspect of glass, china, metalware, furniture, etc. 1000-2500. Jokes; fillers; essays, news items; photos. Alice Winchester 1½c, Pub.; exclusive photos, paid for at cost.

**Mainstream**, 832 Broadway, New York 3 (Q). Seeks contributions from all writers with a democratic approach to the problems of American life today. Has a basic Marxist editorial viewpoint. Samuel Sillen. \$10 a page for prose (approx. 500 words); \$20 a page of poetry.

**Marine Corps Gazette**, The, Marine Corps Schools, Box 106, Quantico, Va. (M-30) Professional, military, and Marine Corps subjects, 1000 to 5000, illustrated, with emphasis on amphibious warfare; fillers. Major Houston Stiff, U.S.M.C. 3c, Pub.

**Menorah Journal**, The, 63 5th Ave., New York. (Q-\$1.50) Jewish short stories, sketches, one-act plays, essays, poetry. Henry Hurwitz. 1c up, Pub.

**Montreal Standard**, The, Montreal, P. Q., Canada. (W-10) Features of Canadian interest, short stories, 1000-3000, novellettes, about 35,000. A. G. Gilbert. 2c up, Acc.

**Nation**, The, 20 Vesey St., New York 7. (W-15) Articles on politics, literature, economics up to 2400. Freda Kirchwey. 1½c, Pub.

**National Geographic Magazine**, 16th and M Sts., N. W., Washington 6, D. C. (M-50) Official journal National Geographic Society. Articles on travel and geographic subjects up to 7500; photographs. Gilbert Grosvenor. First-class rates, Acc.

**National Jewish Monthly**, The, 1003 K St., N.W., Washington, D.C. (M-15) Short stories, articles, essays, Jewish interest. 1000-3000. Edward E. Grusd. 1c to 2c, Pub.

**National Police Gazette**, 1560 Broadway, New York 19. Factual police stories, sports stories, to 1500; personality pieces on sports figures; short Washington items. Harold H. Roswell. 2c up, Pub.

**New Republic**, The, 40 E. 49th St., New York. (W-15) General articles, 1500-2500, dealing with economics, sociology, national and international affairs. Henry Wallace, Ed., Bruce Bliven, Michael Straight, heads of editorial board.

**New Yorker**, The, 25 W. 43rd St., New York 18. (W-15) Short stories and humor 400 to 2000; factual and biographical material up to 2500; cartoons, cartoon ideas; light verse. Good rates, Acc.

**Pacific Pathways**, 1114 W. 8th St., Los Angeles 14. (M-35) Factual descriptive articles of scenic and historical points of interest in the Western states, 1000-1250. James A. Fraser, Sc. Color transparencies (not less than 3½x4½"), \$15-25; black and white 8x10 glossies, \$3-\$5.

**Pageant** (Hillman Periodicals), 535 5th Ave., New York 17. (M-25) Pocket-size magazine using only original material, articles, photographic features. Articles on any subject of interest to a mass circulation periodical, to 3000. Many short fillers. Vernon Pope.

**PEN** (Public Employee's News), P. O. Box 2451, Denver 1, Colo. (M) Articles, 500-1500; short stories and vignettes, 500-1500; verse; fillers; all material particularly interesting to teachers, federal and public workers—out-of-doors, love, domestic, rural, juvenile, medical, scientific, fashion, education, health, sports; cartoons, \$5-\$15. A. H. Lindsay. 5c, fiction and articles; \$2-\$10 verse; up to \$10 photos. Acc.

**People & Places**, 3333 N. Racine St., Chicago 13. Short, human-interest, people-and-places articles, 80% pictorial. Frederick O. Schubert. 1c, photos, \$5, Acc.

**Practical Knowledge Monthly**, 1139 S. Wabash Ave., Chicago 5. (M-10) Practical applied psychology, popular mechanics, self-help, vocational articles, 1000, all written for men who are ambitious to get ahead. V. Peter Ferrara. Approx. 2c, photos \$2-\$3, Acc.

**Railroad Magazine**, (Popular) 205 E. 42nd St., New York 17. (M-25) Technically accurate railroad material. Fact articles and photo stories. Query editor beforehand stating subject and qualifications for handling. Henry B. Comstock. Good rates, Acc. (Overstuffed with poetry and fillers.)

**Reader's Digest**, Pleasantville, N. Y. (M-25) Digests of published articles; occasionally original articles. Good rates, Acc.

**Reader's Scope**, 114 E. 32nd St., New York 16. (M-25) Pocket-size magazine using reprints and original material. Open market for self-help, and anti-Fascist, post-war, foreign

affairs, etc., articles; profiles of interesting people, 1200-1500, with occasional article to 3000; fillers. E. A. Pillar.

**Redbook** (McCall) 230 Park Ave., New York 17. (M-25) Short stories, serials, complete novels, novelettes, feature articles. Edwin Balmer. First-class rates, Acc.

**Rotarian**, The, 35 E. Wacker Drive, Chicago 1. (M-25) Authoritative articles on business and industry, social and economic problems, travel sketches, humor, essays, 1500-2000. Little fiction used. Leland D. Case. First-class rates, Acc.

**Salute**, 19 Park Pl., New York 7. (M-25) Articles on current national problems; fiction, especially good love stories, and humor to 3000; cartoons and cartoon ideas. DeWitt Gilpin, Mng. Ed. 5-10c, Acc.

**Saturday Evening Post**, The, (Curtis) Independence Sq., Philadelphia 5 (W-10) Articles on timely topics 1000-4000; short stories 2500-5000; novelettes, 12,000-20,000; serials 40,000 to 60,000; lyric and humorous verse; skits, cartoons, non-fiction fillers, to 500. Ben Hibbs. First-class rates, Acc. (Reports within a week.) (Query on articles.)

**Saturday Review of Literature**, 25 W. 45th St., New York 19. (W-15) Articles, essays, verse, fact-items, on literature; cartoons. Norman Cousins.

**Sea Power**, 76 9th Ave., New York. Published by Navy League of U. S. (Q-25) Articles to 2500 on all aspects of all navies and the merchant marine; aviation; also first person stories of war adventures at sea. Roger Kafka. 2c, Pub. Query.

**Smart Traveler**, 90 West St., New York 6. (M-25) Factual, accurate travel articles; photos; cartoons; cover ideas. Harry J. Price. 2c; photos, \$2, Pub. (Query.)

**South, The Magazine of Travel to the South**, Hibernia Bldg., New Orleans 12. (M-25) Articles, 2000; fiction, 2500; short featurettes, 500, directed to people interested in travel, from writers familiar with the fascinating South of our own country and the Latin Americas. L. Franseen. 1½c; photos to \$5; cartoons with travel twist, \$5, Pub.

**St. Anthony Messenger**, (Franciscan Fathers) 1615 Republic St., Cincinnati 10. (M-25) Catholic family magazine. Human-interest features on prominent Catholic achievements and individuals; articles on current events, especially when having Catholic significance, 2000-2500, short stories on modern themes slanted for mature audiences, 2000-2500. Extra payment for photos retained. Occasional poetry on inspirational, religious, and nature themes. Rev. Victor Drees, O.F.M. 3c up, Acc.

**Success Today**, 227 E. 44th St., New York 17. (Q) Articles stressing principles of success; actual success stories of living people, singly or grouped. Douglas Lurton, Ed.; Donald Cooley, Mng. Ed. Good rates, Acc.

**This Week**, 420 Lexington Ave., New York 17. (W-magazine section of 24 newspapers.) Romance, mystery, adventure, humorous short stories, 1200-4000; short articles on popular science, interesting personalities, sports, news subjects making for a better America, to 1500-2500; interesting non-war shorts, 500-1000; fillers, cartoons, short animal material; appealing animal photos. William L. Nichols.

**Times Magazine**, The, Times Sq., New York 18. Articles, 1500-2500, and verse based on the news, topics relating to sports, nature, science, education, the world of fashion and of women's interest. Lester Markel, Sunday Ed. \$150-\$200 for full-size article.

**Tomorrow**, 11 E. 44th St., New York 17. (M-35) Forward-looking and unbiased articles of general interest; world affairs, economics, science, education, literature and the arts together with exceptional fiction, verse, and book reviews. Eileen J. Garrett. \$125 up, Acc.

**Toronto Star Weekly**, The, 80 King St., W., Toronto, Canada. (W-10) Feature articles, Canadian appeal, to 2000. Novels, 40,000-45,000; and serials, 18-20,000; short stories, 300-4500; love-adventure, romantic, western, mystery, detective, etc.; photos; cartoons. Jeannette F. Finch, Article Ed.; Gwen Cowley, Fict. Ed. 3c up, Acc.

**Town and Country**, 572 Madison Ave., New York 22. (M-50) Satirical, topical short stories, articles, essays, on unusual subjects, not addressed to a purely feminine public. Harry Bull. Varying rates, Acc.

**Trailways Magazine**, 35 E. Wacker Drive, Chicago 1. (Q) Description of places and things of interest to traveler and vacationer within limits of U. S. with photos. H. M. Collier. \$50 per article, Acc.

**True, The Man's Magazine** (Fawcett Pub., Inc.), 67 W. 44th St., New York 18. True stories of interest to men. 2000 up—average 5000-6000. Two-column fillers, 500-1000. One novel length (25,000) each issue. Bill Williams. High rates, Acc.

**Virginia Quarterly Review**, 1 West Range, Charlottesville, Va. (Q-75) Exceptional literary, scientific, political essays 3000-7000; short stories and verse of high standard. Charlotte Kohler, Ed. Good rates, Pub.

**Westways**, 2601 So. Figueroa St., Los Angeles 54, Calif. (M-20) Articles 300-1200; photos of out-of-doors, natural science, history, etc., on Calif., Ariz., Utah, Nevada, New Mexico, and So. Colorado. Verse. Phil Townsend Hanna. 1½c, Acc.

**Whisper**, (Harrison Pubs.) 340 W. 57th St., New York. (Bi-M-15) Exposé articles and startling news features, heavily illustrated. Edythe Farrell. 2½c; photos \$5, Acc.

**Yale Review**, Box 1729, New Haven 7, Conn. (Q-\$1) Articles on current political, literary, scientific, art subjects 5000-6000. Helen MacAfee, Mng. Ed. Good rates, Pub.

**Yankee**, Dublin, N. H. (M-25) Robb Sagendorph, Short fiction, articles, 1500; verse, 8 lines; fillers, cartoons, photos. Yankee trading instinct appeal. 1c-2c; 3c-5c, verse.

**Your Life, The Popular Guide to Desirable Living**, 227 E. 44th St., New York 17. (M-25) Inspirational, helpful articles on living, 1200-2500; quizzes; brief games; fillers. Douglas Lurton. First-class rates, Acc.

**Your Personality**, 227 E. 44th St., New York 17. (Twice a year.) Helpful articles on all phases of personality, 700-2500. Good rates, Acc.

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**STANDARD PERIODICALS—B**

**Alaska Life Magazine**, 708 American Bldg., Seattle 4, Wash. Articles, short stories, on Alaska or of particular interest to Alaskans. 1500-4000; verse, 4-40 lines. Bob Callan, 3c, Pub.

**Alante**, 45 W. 45th St., New York 19. (M) Literary and cultural material of North American life and thought directed to Latin America. Frances R. Grant.

**American Hebrew, The**, 48 W. 48th St., New York. (W-15) Articles on Jewish affairs; short stories, Jewish background, American scene 1200-1500. Florence Lindemann, 3c up, shortly after Pub.

**American Life**, 3210 N. Dayton St., Chicago 13. (M) Articles on American life. At present overstocked. John G. Finch, 3c-2c, Acc. Releases no rights, but pays to author 50% of money received for reprints.

**Best Stories**, 1745 Broadway, New York 19. (M-25) Short stories of general appeal and literary merit to 5000; short-shorts. New authors encouraged. L. V. Tolces. Payment according to merit. (First serial rights.)

**California Highway Patrolman, The**, Box 551, Sacramento, Calif. (M) Safety articles; school or city safety drives; 500-2500. W. Howard Jackson, 1c, Acc.

**Canadian Forum, The**, 16 Huntley St., Toronto 5, Can. (M-25) Short stories to 1500 words reflecting current Canadian social scene; articles and essays, 1800. Poems of high literary quality. Alan Creighton, Asst. Ed. \$5 a story, Pub.; poems and articles paid in subscriptions.

**Canadian National Magazine**, 335 McGill St., Montreal Canada. (M-10) Articles bearing on Canadian National Railways' activities and railway problems, to 1500. C. W. Higgins, Mng. Ed. Acc.

**Chicago Jewish Forum**, 82 Washington St., Chicago (Q-\$1.25) Articles and short stories, 4000-6000; and poetry, Jewish subjects and minority problems only. Benjamin Weintraub, 3c, Acc.

**Christian Century, The**, 407 S. Dearborn St., Chicago. (W-15) Articles on religious, international affairs, and social welfare topics, 2000; verse, Chas. Clayton Morrison, 1c, Pub.

**Common Ground**, 20 W. 40th St., New York 18. (Q-50) Articles, fiction, and poetry on the racial-cultural situation and folk materials in America, 1500-3000. Margaret Anderson, Ed. \$5 printed page.

**Commonweal, The**, 386 4th Ave., New York 16. (W-15) Independent Catholic review. Timely articles on literature, arts, public affairs, up to 2500; verse up to 16 lines. Philip Burnham, Ed. Skillin, Jr., 3c, verse 40c line, Pub.

**Cue Magazine**, 6 E. 39th St., New York. Entirely staff-written. Buys no outside contributions. Jesse Zunser, Ex. Ed.

**Current History**, 2030 Upland Way, Philadelphia 31. (M-25) Historical news, world affairs, diplomacy, strategy; important U. S. events; important documents. D. G. Redmond, 1c, Pub.

**Flying Age Traveler** (Harry Hayden Pubs.), 545 5th Ave., New York 17. Articles about interesting off-trail places to go which can, preferably, be reached by plane; or dealing with any and all angles of aviation and/or air travel, under 3000; fiction with aviation slant, to 5000. No cartoons or poetry. Fashion-section ideas of interest to air travelers. John Michel. Flat rate, Acc.

**Forum**, 2030 Upland Way, Philadelphia 31. (M-25) Articles of general political, social, or literary interest, 2500 up; essays; D. G. Redmond, 1c.

**Future**, La Salle Hotel, Chicago 5. M-25) National magazine of U. S. Junior C. of C. Travel, adventure, young businessman stuff; features on young executives, 1800; photos; cartoons. Raymond E. Roberts, Pub.

**Grit, Williamsport 3, Pa. (W-7)** Clean short stories, adventure, mystery, love, Western, etc., 2500-4000; serials. Odd, strange pictures, brief text; personalities and articles of general interest, 300-1300; short illustrated articles for women's and children's pages. Howard R. Davis, \$4 to \$8 per short story, varying rates for articles, photos \$3, Acc.

**Here**, 68 W. Washington St., Chicago 2 (M-25). Articles of veteran interest, 500-3000, short stories, 1000-3000; fillers and special material, 200-1000. Photos on arrangement. Albert H. Herbold, 3c up, Pub.

**Imprimitur**, (A Literary Quarterly for Bibliophiles) P. O. Box 51, Evanston St., Cincinnati 7. (Q) Authoritative high quality articles on specialized subjects such as publishing, book marketing, research, first editions, bibliography, rare books, fine typography, and so forth, 1000-2500. Loyd Emerson, Son Sibeler. Varying rates.

**J. C. Review**, 130 N. Wells St., Chicago 6. (M) Easy-to-read, popular style articles on vocational guidance, child care, family welfare, and care of the aged. Louis Ludwig, 3c-5c, Acc. (No longer in market for outside material.)

**Jewish Life**, 305 Broadway, New York 7 (Bi-M-25). Articles and stories addressed to the modern Orthodox Jewish point of view, and reflecting the creative aspects of Jewish life, 1000-2000. Leo S. Hilsenrad, Mng. Ed.; Saul Bernstein, Assoc. Ed. \$5 printed page (average 400 words). Pub. rights released to author.

**Leatherneck**, 1336 New York Ave., N.W., Washington 13, D.C. (M-15) Articles by enlisted Marines only.

**Link, The**, General Commission on Army and Navy Chaplains, 1137 Woodward Bldg., Washington 5, D. C. Short stories, 1200-1600; articles 800-1500; on subjects and problems of interest to service and ex-service people; short articles, 400-800, on personal experiences while in the service. Christian background in stories, but not preachy; cheery vein with humor. Delmar L. Dryson.

**Magazine Digest**, 20 Spadina Rd., Toronto, Canada. (M-25) National digest only, save for occasional feature article paid for at 7c a word. M. Simmons Ed.; Anne Fromer, Mng. Ed.

**Modern Mexico**, 381 4th Ave., New York 16. (M-40) Human-interest articles and articles dealing with the cultural institutions, business, people, and day-by-day life in Mexico;

some fiction; 2000 words plus photos. Ind. Pub. N. C. Belth, Exec. Ed.

**Montrealer, The**, 1075 Beaver Hill, Montreal, P. Q., Canada. (M-15) Short stories to 1500. Roslyn Watkins, 1c, Pub. (No editorial requirements at present.)

**Moose Magazine**, Moose Bldg., 1016 N. Dearborn St., Chicago, (M-10) Moose news and pictures; short-short fiction, to 1000. Niver W. Beaman, 3c up, Acc.

**Mozark Magazine**, Wow Publications, Eolia, Mo. Hobby-literary travel magazine featuring the literature, people, scenic wonders of the Ozarks and other sections of Missouri, Arkansas and the South. Uses poems with the Ozark slant. Sketches and pictures of people and scenery. Articles about hobbies, writers, artists, radio, stage, and travel in the South. Payment in prizes only.

**National Digest**, 2030 Upland Way, Philadelphia 31. (M) Mainly a digest. All original material staff-written. D. G. Redmond.

**Nevada Magazine**, P.O. Box 37, Minden, Nev. (M-25) A-1 type of material dealing with Nevada and Sierra Nevada region, including fiction based on true legendary data; verse. Nominal rates, verse, \$1, slightly more if accompanied by photo, Pub.

**New Masses**, 104 E. 9th St., New York 3. (W-15) Progressive sociological, economic articles, addressed particularly to the middle class; also short stories, reportage, sketches, poems, cartoons, photos. Joseph North. \$15 per story, Pub. (Marxist.)

**New Mexico Magazine**, Santa Fe, N. M. (M-15) Illustrated articles on New Mexico. George Fitzpatrick, \$10 to \$15 per article, Pub. Verse, no payment.

**Omnibook**, 76 9th Ave., New York. (M-45) 25,000 word abridgements of current best-selling books. Pays up to \$5000 for abridged reprint rights, Acc. (Not interested in original material.)

**Opinion**, 17 E. 42nd St., New York 17. (M-25) Articles 2000; short stories 2000; verse; fillers; Jewish interest. Dr. Stephen S. Wise, 1c, Pub.

**Our Army**, 412 5th St., N.W., Washington, D. C. (M-30) Stimulating controversial military articles; short service stories 1000 to 3000; jokes; cartoons; regular army background. Raymond W. Porter. About 3c, Pub.

**Our Dumb Animals**, 180 Longwood Ave., Boston 15, Mass. (M-10) S. P. C. A. organ. Animal articles, up to 500; photos. W. A. Swallow, 3c, Acc.

**Our Navy**, 1 Hanson Pl., Brooklyn 17, N. Y. (2M-25) Professional type articles on naval subjects, of interest to enlisted personnel; authentic articles on naval subjects, 2000-4000; action naval short stories; photos; humorous and fact essays with naval slant. R. C. Fay, 3c-1/2c, Pub. No payment for verse.

**Pacific Frontier and the Philippines**, 704 California St., Los Angeles, (2-25) Feature articles on social, economic and political issues, 2000, as well as short stories depicting the problems and cultural potentialities of the people of the Pacific B. Verse; jokes; fillers, cartoons; cartoon ideas. Stanley B. Garibay, Pub. 3c.

**Pan American, The**, (Famous Features Syndicate), 1150 Avenue of the Americas, New York 19. (\$7.50 yr. including Year Book.) Business articles, social, economic, cultural and travel, covering the Western Hemisphere, 1000-2000; fillers. Exceptional photos, 1c, Pub.

**Pioneer News Magazine**, 1323 M. St., N.W., Washington 5, D. C. (EOW-10). Only news leads of exceptional timeliness and importance. Donald S. McNeil, Mng. Ed. Pub.

**Pipe Lovers**, 532 Pine Ave., Long Beach 2, Calif. (M-25) A magazine for men using articles on pipes, pipe smoking and related subjects, to 1000. Geo. W. Cushman, 1c, Pub., for articles of a technical or semi-technical nature; no payment for other material.

**Plain Talk**, 240 Madison Ave., New York 16 (M). Documentary material on totalitarian activities. Isaac Don Levine. Payment by arrangement.

**Profitable Hobbies**, 3958 Central, Kansas City 2, Mo. (M-25) Original how-to-do-it articles; features demonstrating the financial possibilities of hobbies; stories built around individual hobbyists, to 3000; cartoons and cartoon ideas. Fact items. T. M. O'Leary, 1c, photos, \$1-\$5, Pub.

**Rayburn's Ozark Guide**, Eureka Springs, Ark. (Q-50) Short stories, features, verse, photos with Ozark slant. Otto Ernest Rayburn. Payment by arrangement.

**Rocky Mountain Life**, 317 Mining Exchange Bldg., Denver 2, Colo. (M-25) Articles with regional appeal (personalities, arts, sports, fashions entertainment), 1000-1200; humorous essays and short stories 1000-1500; Western fillers. William J. Barker, \$10 articles; fillers, \$3, Pub.

**Russian Review**, The, 213 W. 23rd St., New York. (Semi-An.-\$1) Scholarly articles and essays on Russia, past or present, 3000-3500. \$25, Acc.

**Saturday Night**, 73 Richmond St. W., Toronto, Canada. (W) Articles of Canadian interest up to 2000; light, humorous articles, satire. B. K. Sandwell. 3c to 1c, photos \$2-\$3, Pub.

**Socool Wrangler**, 249 Mission St., Santa Cruz, Calif. (or P. O. Box 479, Napa, Calif.) (M) Illustrated rural outdoors, Western historical articles; short fact items of same type. Tom McHugh, 3c, Pub. (Do not submit for time being. Behind on printing schedule. Promises to take up all manuscripts accepted to date.)

**Story**, 432 4th Ave., New York. (Bi-M-40) Distinctly short stories, "novellas." Whit Burnett. Moderate rates, Pub.

**Townsend National Weekly**, 6875 Broadway, Cleveland, (W-10) 1200-word short-shorts of general interest, not limited to old-age pensioners. Jesse George Murray. \$15-\$25 each, Pub.

**Trail-R-News**, Griffin-Patterson Bldg., 544 W. Colorado Blvd., Glendale, Calif. (M-10) Travel articles to 1000, especially those built around Trailercouch life. Jean Jacques. 1/2c, Pub. (Slow.)

**Travel**, (McBride) 200 E. 37th St., New York 16. (M-40) Illustrated travel, exploration, adventure articles 1500 to 5000; photos. Coburn Gilman, 1c, \$3 to \$5 per photo, Pub.

**U. S. Army Review**, 314½ S. 4th, Springfield, Ill. (Bi-Monthly) Personal, human-interest military features, with articles to 1500. Harry C. Ford. ½c up.

**U. S. Navy Magazine**, 512 5th Ave., New York 18. (M-25) Material largely from naval personnel; to 2000. H. C. Blackerby. ½c, Pub.

**Viva**, 510 W. 10th St., New York 25. (Q) Literary and critical essays, short stories, and poetry of high literary quality. José García Villa.

**Welcome News**, 404 W. 9th St., Los Angeles. (Q-10 for duration.) Articles on travel, history, biography, 200-1500; essays on Cooperatives and social reform, 1000-1200; short stories along socialistic lines; varied verse. T. G. Mauritz. Payment as agreed, Pub. (Overstocked.)

**Woodmen of the World**, 216 Insurance Bldg., Omaha, Neb. (M-5) Horace L. Rosenblum. \$5. Acc. (Temporarily out of market.)

**Your Mind—Psychology Digest**, 103 Park Ave., New York 17. (M-25) Material on psychological subject-matter, 1-2000; fillers; stories and occasional poetry with psychological slant. Dr. Thomas Garrett, Ed.; Lesley Kuhn, Mng. Ed. 1c-2c, Acc.

## WOMEN'S AND HOME MAGAZINES

**American Baby, Inc.**, 258 Riverside Drive, New York. (M-25) For expectant mothers, and mothers of babies under one year old. Uses in every issue an article by a physician and other suitable articles not over 750 words. No fiction. No payment for verse except free copies of magazine. No photos. Only magazine of its kind edited by a professional registered nurse. Beulah France, R.N., ½c, Pub.

**American Home, The**, 444 Madison Ave., New York 22. (M-15) Practical articles with illustrations pertaining to home, interior decorating, building, gardening, food, children, family health, homecrafts, 800 to 2000. Mrs. Jean Austin. Varying rates, Acc.

**Baby Post**, 55 W. 42nd St., New York 18. (Q-25) Authoritative articles on baby care, home features, and occasionally a short story of appeal to this particular field; verse. Louise Crapps. 2-5c.

**Baby Talk**, 420 Madison Ave., New York 17. (M-25) Lightly handled but constructive articles about babies and their care. 1000-2000; fillers; verse. Irene Parrott. 1c, Acc.

**Baby Time** (Alford Pub. Co.), 424 Madison Ave., New York 22 (M). Articles to 800 of interest to new mothers. ½c, Acc. (Similar requirements for *Modern Baby* and *Today's Baby* published by same firm.)

**Better Homes & Gardens**, 1716 Locust St., Des Moines 3, Iowa. (M-25) Practical how-to-do articles on home, family, and garden to appeal to both men and women. No fiction, very little poetry. Uses general interest articles for the family. Copious use of photos. Anecdotes and shorts, \$5; Pub.; articles, up to \$400, Acc.

**Brides Magazine**, 527 5th Ave., New York 17. (Q) Articles, 100-1500, covering fashions, furnishings, and home decoration, etc., of interest to brides. Marian E. Murtfeldt. Varying rates, Acc.

**Business Girl**, Box 6048, Dallas 2, Texas. (M-35) Business girls success stories; self-help type articles slanted to business girls; articles and fiction, approximately 1000. Poetry printed, not paid for. Filler on women in unusual occupations. \$1. Unused mss. returned without editorial criticism. Betty Oliver. 1c, Pub.

**Californian, The**, 210 W. 7th St., Los Angeles. (M-25) Articles on interesting women in Californian life, careers for women, etc., 750-1000; light, warm, mood, character, plot short stories, 1000-1800; travel articles; humorous or light emotional verse. J. R. Osherenko, Ed.; Donald Carlson, Mng. Ed. Varying rates, Pub.

**Canadian Home Journal**, 73 Richmond St., W., Toronto, Ont. (M-10) Short stories to 5000, 4 to 6-part serials; articles of interest to Canadian women, 2500. W. Dawson. Good rates, Acc.

**Canadian Homes & Gardens**, (Maclean-Hunter Pub. Co.) 481 University Ave., Toronto, Canada. (M-25) Home and garden articles to 1500; photos; fillers. Canadian interest only. S. M. McIlwaine. 2c, Acc.

**Charm Magazine**, (S. & S.) 122 E. 42nd St., New York 17. (M-25) Articles to 3000 of interest to the business girl, age 20-30; short stories; fillers; verse; cartoons. Mrs. Frances Harrington. Good rates, Acc.

**Chateleine**, (Maclean) 481 University Ave., Toronto, Canada. (M-15) Short stories, love, married-life, parental problems, mystery, adventure, 3500-5000. Articles, Canadian interest, up to 2000. Mary-Etta Macpherson, Mng. Ed. 3c up, Acc.

**Everywoman's Magazine**, (Coast-to-Coast Pub. Co.) 1790 Broadway, New York. (M-5) Love and domestic stories with housewife slant, 3500-5000; short-shorts, 1200-1500; light articles, 1000; short verse; how-to-do items; cartoons. Joan Ranson. Approx. 2c, Acc.; short shorts, \$50-\$75; short stories, 3500-5000; \$100-\$150; 4-6 part serials, \$600.

**Family Circle Magazine**, The, 25 W. 45th St., New York 19. (M-5) Short stories 1500-3500. R. R. Endicott. 3-5c, Acc. (Limited market.)

**Family Digest**, 549 N. Jefferson, Huntington, Ind. (M-20) Articles, 1000-1500; short stories, 1500-2000, on family subjects. F. A. Fink. ½c-2c, Pub.

**Flower Grower, The**, 2049 Grand Central Terminal, New York 17. Articles and photographs on gardens and flowers; also, poetry on gardens and flowers. Poems, \$1-\$5. Paul F. Frese.

**Glamour**, (Conde Nast) 420 Lexington Ave., New York 17. (M-25) Love, humor, unusual career articles; good personality pieces; politics; world affairs; social problems; how-to articles; facts with light treatment; fillers. Elizabeth Eurose, Ed. \$25-\$150, Acc. (Query on articles.)

**Good Housekeeping**, (Hearst) 5th St. and 8th Ave., New York 19. (M-35) Short stories up to 10,000; short articles; verse. Herbert R. Mayes. Acc.

**Harper's Bazaar**, 572 Madison Ave., New York 22. (M-50) Distinguished short stories only; not popular magazine material. Prefers articles in outline form. Mary Louise Aswell, Lit. Ed. Good rates, Acc.

**Holland's, The Magazine of the South**, Main and 2nd Sts., Dallas, Tex. (M-15) Articles of interest to Southern women, 800; short stories, 1200-3000; novelettes, 10,000; short-short stories, 800-1200; cartoons. Mrs. Charleen McClain, 3c, Acc.

**Home Desirable, The**, 836 S. Michigan Ave., Chicago. (M-controlled) Articles on home modernization through plumbing and heating, 850; homemaking material, well illustrated. Human interest features for family. L. R. Varney, 2c, Pub.

**Home Life**, 161 8th Ave., N., Nashville 3, Tenn. (M-5) Short stories and feature articles of interest to home and family groups, Christian viewpoint, 750-800; short poems of lyric quality, human interest, and beauty; occasional photos; fillers, cartoons, and cartoon ideas. Joe W. Burton, ½c average, Acc.

**House and Garden**, (Conde Nast) Lexington Ave., New York. (M-35) Home decoration, gardening, landscape, unusual travel and architectural articles. Richardson Wright. Good rates, Acc.

**House Beautiful Combined with Home and Field**, (Hearst) 572 Madison Ave., New York. (M-35) Articles on building, remodeling, decorating, gardening, entertaining, cooking, house maintenance, etc. Largely staff-written. Elizabeth Gordon, Acc.

**Household**, 912 Kansas Ave., Topeka, Kans. (M-20) Household and general articles, short stories 1000-5000. Nelson Antrim Crawford. 2c up, verse 50c. (Overstocked with fiction and verse.)

**Independent Woman**, 1819 Broadway, New York 23. (M-15) (National Federation Business & Professional Women's Clubs) Articles expressing woman's viewpoint on social and economic matters, business and professional women's problems, stories of women's success in business, techniques for satisfying living; women's adventures; light, humorous articles, women's angle, 1500-1800. Verse 2-5 stanzas. Frances Maulé. \$5-\$35 per article, verse \$2-\$3, Acc.

**Ladies' Home Journal**, (Curtis) Independence Sq., Philadelphia 5. (M-25) Articles 2000-5000; short stories 4000-7500; serials, 50-70,000; novelettes 20-40,000 short lyric verse; fillers, cartoons. Bruce Gould, Beatrice Blackmar Gould. First-class rates, Acc.

**Mademoiselle**, (S. & S.) 122 E. 42nd St., New York 17. (M-25) Short stories and articles of interest to young women, ages 18-30, 1500-3500. Fiction editor, George Davis. Acc.

**Mayfair**, (MacLean) 481 University Ave., Toronto, Canada. (M-25) Articles of Canadian interest on fashion, society, the arts, sports. 2c, Acc.

**McCall's Magazine**, (McCall), 230 Park Ave., New York 17. (M-25) Serials, 40,000; complete novels, 20,000; novelettes, 10,000; short stories, 5000-6000; articles; verse. Otis L. Wiese. First-class rates, Acc.

**Milday of California**, 3839 Wilshire Blvd., Los Angeles. (M-25) Interpretative articles and short stories; verse in the love and domestic fields; fillers. Kira Melis. 2c. Verse, \$10. Puh.

**Mothers Home Life**, 179 E. 2nd St., Winona, Minn. (M-5) Articles, 300-500; short stories 2500-2700; short verse. Dorothy Leicht. Fair rates, Pub.

**Mr. and Mrs.**, 208 N. Wells St., Chicago 4. (M-25) General interest publication with one section each for men, family, and women. Articles and fiction, 500-2500. No material on religion, politics, racial or class problems. Mysteries wanted. Cartoons and small humorous comic strips. Verse; fillers; jokes. Stanley Gilbert. Paid by subscriptions.

**My Baby**, 1 E. 53rd St., New York (M) Articles to 2000 of interest to expectant mothers, new mothers, and mothers of children up to six years. Photos. No poetry. Gertrude Warburton. 1c up, Pub.

**National Home Monthly**, (Home Pub. Co.) Bannatyne and Dagnay Sts., Winnipeg, Man., Canada. (M-10) Illustrated feature articles; short stories, 4500; verse. L. E. Brownell. Good rates, Acc.

**National Parent-Teacher**, The, 600 S. Michigan Blvd., Chicago 5. (M) Scientifically accurate, but informally written, illustrated articles on rearing and education of children, to 2500. Eva H. Grant. 1c, photos \$1-\$3, Acc.

**Parents' Magazine**, The, 52 Vanderbilt Ave., New York 17. (M-30) Articles on family relationships, child care, food with menus and recipes, etc., 2000-3000. Clara Savage Littledale. Up to \$100 for articles, Acc.; shorts on childhood and teen-age problems \$5 each, Pub.

**Rural Family Journal**, (Moss Publs.) 1275 Rosedale Ave., New York. Short stories, 1000-1500, slanted toward the rural and small-town housewife. Arthur S. Moss, Ind. (Heavily overstocked.)

**Sunset**, 576 Sacramento St., San Francisco 11. (M-15) Largely staff-written. Purchases from West Coast contributors only. Quer. Walter Doty.

**Sun-up**, The Magazine of Southern Living and Gardening, 4th Floor, Moore Bldg., San Antonio 6, Texas. (M-25) Useful articles for the home-maker and gardener of the South, principally those in the \$3000-\$10,000 income group, 1200. Top-notch photos. Kenneth Kitch. 1c, Acc. or by arrangement.

**Thriftway Family Magazine**, 2 River St., Paterson, N. J. (M) Articles on home management, home building, home modernization, with emphasis on "before-and-after" details. New ideas on thrifit as applied to buying or owning a home. Good photographs a requisite. Walter Fillan. Payment by arrangement. Pub.

**Today's Woman** (Fawcett Pub., Inc.) 1501 Broadway, New York 18. Fiction and fact of interest to the young housewife 20-35 years of age. Articles 3000 or less; fiction, 1000-7000. Complete novel (25,000) each issue. Geraldine Rhoads, Ed.; Wm. C. Lengel, Ex. Ed.; Bill Parker. Non-fiction Ed.; Eleanor Stierlein, Fiction Ed.; Excellent rates, Acc.

**Vogue, Incorporating Vanity Fair**, (Condé Nast) 420 Lexington Ave., New York 17. (2M-35) Articles of interest to women, 1500-2000; photos. No poetry, no fiction. \$150 up, Acc.

**Western Family**, 1300 N. Wilton Pl., Hollywood 28. (Semi-M) All types of interesting, readable fiction to 2000; short-shorts and timely well-illustrated articles of interest to the homemaker, to 1200; two-part serials; humorous, everyday incidents for "Living Humor," 100-300 words, \$25, Acc. Audience Lyons. 2½c-5c, Acc.

**Woman, The**, 420 Lexington Ave., New York 17. (M-25) Non-fiction of interest to women, 2000, and articles on what women are doing, preferably written in narrative style; picture features; jokes. Theodore Irwin, Ed.; Dorothy M. Johnson, Mng. Ed. Good rates, Acc.

**Woman's Day**, 19 W. 44th St., New York. (M) Fiction, 2500-4500 with human interest appeal to American women; serious and humorous articles, 1800-2000. Betty Fimmin, Fiction Ed.; Mabel Hill Sosaine, Ed. Rates on arrangement.

**Woman's Home Companion**, (Crowell-Collier) 250 Park Ave., New York 17. (M-10) Women's and household interests. Articles, 2500-6000; short stories, to 10,000; novelettes, 15,000; short novels, to 25,000; serials to 60,000. Wm. A. Birnie. First-class rates, Acc.

**Woman's Life**, 227 E. 44th St., New York 17. (Q) A companion publication to **Your Life** and **Your Personality**, helpful, entertaining articles, 400-2500, on all phases of a woman's life. Douglas Lurton. Good rates, Acc.

## ALL-FICTION OR "PULP" MAGAZINES

### GENERAL ADVENTURE

(Also Special Classifications not Grouped Elsewhere)

**Adventure**, (Popular) 205 E. 42nd St., New York 17. (M-25) Distinctive adventure short stories, novelettes, serials. Action ballads, 50c per line. Kenneth S. White. 2c up, Acc.

**Blue Book**, (McCall) 230 Park Ave., New York 17. (M-25) Mystery and adventure short stories, novelettes; book length novels. Articles of masculine interest. Donald Kennicott. Good rates, Acc.

**Doc Savage Magazine**, (S. & S.) 122 E. 42nd St., New York 17. (Bi-M-25) Action adventure short stories, 1000-6000, any length. Must be well-written. B. Rosmond. Good rates, Acc.

**Jungle Stories**, (Fiction House) 670 5th Ave., New York 19. (Q-20) Adventure short stories, novelettes of the African jungles. Robert Kuehnle. 1c up, Acc. (Wide-open market now.)

**Mammoth Adventure**, (Ziff-Davis) 185 N. Wabash Ave., Chicago 1. (Bi-M-25) Strong action stories, any type of background. Length range from 2000-75,000. Raymond A. Palmer, Ed.; Howard Browne, Mng. Ed. 1½c-3c, Acc.

**Short Stories**, 9 Rockefeller Plaza, New York 20. (2-M-25) Adventure, mystery, action short stories up to 6000; novelettes, 10,000-25,000; serials; book lengths; fillers, 50-500. Dorothy McIlwraith. Good rates, Acc.

### DETECTIVE—CRIME—MYSTERY—GANGSTER

**Black Book Detective**, (Thrilling) 10 E. 40th St., New York 16. (Bi-M-15) Uses a 35,000-word lead novel featuring The Black Bat, written on assignment; several short fast-action detective-crime stories not over 6000. Leo Margulies. 1c up, Acc.

**Black Mask**, (Fictioneers, Inc.) 205 E. 42nd St., New York 17. (Bi-M-25) Detective short stories and novelettes to 20,000. Kenneth White. 2c up, Acc.

**Crack Detective Stories**, (Columbia Publications, Inc. Double Action Group) 241 Church St., New York. (Bi-M-15) Detective fiction stressing plot and characterization; short stories and novelettes, 3000-8000. Robt. W. Lowndes, Ed. 1c up, Acc.

**Detective Mystery**, (Thrilling) 10 E. 40th St., New York 16. (Q-15) Book-length detective novel by arrangement; short stories to 6000. Leo Margulies. 1c up, Acc.

**Detective Novel**, (Thrilling) 10 E. 40th St., New York 16. (Bi-M-15) Book-length detective novel by arrangement. Fast-action detective short stories. Leo Margulies. 1c up, Acc.

**Detective Story**, (S. & S.) 122 E. 42nd St., New York 17. (M-25) Detective short stories to 8000; novelettes to 12,000; short novels to 20,000. Daisy Bacon. Good rates, Acc.

**Detective Tales**, (Popular) 205 E. 42nd St., New York 17. (M-15) Emotional short stories, crime background, up to 4000; detective-mystery-menace novelettes 9000. Michael Tilden, Mng. Ed.; Everett Orner, Ed. Good rates.

**Dime Detective**, (Popular) 205 E. 42nd St., New York 17. (M-15) Mystery and action with emphasis on character; short stories around 5000; novelettes, 10-15,000. Harry Widmer, Acc.

**Dime Mystery**, (Popular) 205 E. 42nd St., New York 17. (Bi-15) Thrills, fantastic detective-mystery action in novels 14,000; novelettes 9000-10,000; short stories up to 5000; love interest. Michael Tilden, Mng. Ed.; Everett Orner, Ed. 1c up, Acc.

**Ellery Queen's Mystery Magazine**, 570 Lexington Ave., New York 22. (M-25) Stories of detection, and/or crime, and/or mystery. No supernatural stories, or se, although there is a legitimate mystery-crime, or detective short story has supernatural or horror elements. O. K. Cartoons. No taboo, no angles editorially. "Ellery Queen." \$150 up for average length short story, Acc.

**G-Men Detective**, (Thrilling) 10 E. 40th St., New York 16. (Bi-M-15) Glamorous, fast-action G-Men short stories 1000-6000; novelettes 7000-8000; 20,000-word G-Man novel by arrangement. Leo Margulies. 1c up, Acc.

**Hollywood Detective**, (Trojan) 125 E. 46th St., New York. All material on contract.

**Mammoth Detective**, (Ziff-Davis) 185 N. Wabash Ave., Chicago 1. (Bi-M) Fast-action detective mysteries with lots of dialogue; also true-crime stories. Wide range in length—2000-75,000. Raymond A. Palmer, Ed.; Howard Browne, Mng. Ed. 1½c-3c, Acc.

**Mammoth Mystery**, (Ziff-Davis) 185 N. Wabash Ave., Chicago 1. (M-25) Fast-action detective mysteries with lots of dialogue; also true-crime stories. Wide range of length, 2000-75,000. Raymond A. Palmer, Ed.; Howard Browne, Mng. Ed. 1½c-3c, Acc.

**Mystery Book Magazine**, (Mystery Club, Inc.) 10 E. 40th St., New York 16. Mystery material of exceptional merit. Short-shorts; short stories to 6000; novelettes, 7000-30,000; first serial rights book-lengths to 75,000. Leo Margulies, Ed.; Charles N. Heckelmann, Assoc. Ed. 2c and up.

**New Detective**, (Fictioneers, Inc.) 205 E. 42nd St., New York 17. (Bi-M-25) Detective action stories to 6500; novelettes to 12,000. Alden Norton. Good rates, Acc.

**Phantom Detective**, (The) (Thrilling) 10 E. 40th St., New York 16. (Bi-M-15) Fast-action detective, crime short stories 1000-5000. Book-length novels by arrangement. Leo Margulies. 1c up, Acc.

**Popular Detective**, (Thrilling) 10 E. 40th St., New York 16. (Bi-M-15) Detective short stories, 1000-6000; novelettes, 7000-10,000. Leo Margulies. 1c, Acc.

**Private Detective**, (Trojan) 125 E. 46th St., New York 17. Short stories to 6000, with some girl interest. 1c-1½c, Acc.

**Scientific Detective**, 1745 Broadway, New York 19. (M-25) Good detective stories with emphasis on detection, 1000-5000. L. V. Tolces. Payment according to merit, Acc.

**Speed Detective**, (Trojan) 125 E. 46th St., New York 17. (Q) Fast-moving detective stories to 6000. Little market for shorts; novelettes usually on order. 1c-1½c, Acc.

**Shadow Magazine**, (S. & S.) 122 E. 42nd St., New York 17. Mystery detective short stories 1500-10,000. Must be well-written. B. Rosmond. Good rates, Acc.

**Super Detective**, (Trojan) 125 E. 46th St., New York 17. (Q) Short stories, 3000-5000; novels, 20,000, by arrangement.

**Ten Detective Aces**, (Ace Mags.) 23 W. 47th St., New York 19. (Bi-M-10) Dramatic detective, mystery short stories, 1000-5000; novelettes, 8-10,000; woman interest welcome. A. A. Wyn, 1c up, Acc.

**10 Story Detective**, (Ace Mags.) 23 W. 47th St., New York 19. (Bi-M-10) Short stories 1000-5000, novelettes 8-10,000. A. A. Wyn, 1c up, Acc.

**Thrilling Detective**, (Thrilling) 10 E. 40th St., New York 16. (Bi-M) Action-detective short stories, 1000-6000; novelettes, 7000-10,000; novels, 15-20,000. Leo Margulies. 1c up, Acc.

### WESTERN: MALE INTEREST

**Ace High**, (Fictioneers, Inc.) 205 E. 42nd St., New York 17. (M-15) Fast-moving, dramatic Western fiction; short stories to 5000; novelettes and novels, 8-14,000. Michael Tilden, Mng. Ed.; James MacCormack, Ed. 1c, Acc.

**Action Stories**, (Fiction House) 670 5th Ave., New York 19. (Q-20) Fast stories of the West with good woman interest. 3000-25,000. Robert Kuehnle. 1c up, Acc.

**Big Book Western**, (Popular) 205 E. 42nd St., New York 17. (M-25) A few short stories, 5000. Western novelettes, 10,000; novels, 17,000. Western fact articles 1500. Michael Tilden, Mng. Ed. John Kelley, Ed. 1c, Acc.

**Blue Ribbon Western**, (Columbia Publications, Inc., Double Action Group) 241 Church St., New York. (Bi-M-15) Short stories, 2000-5000. Novels, 40-50,000. Rates by agreement. Robert W. Lowndes, 1c, Acc.

**Complete Cowboy Novel Magazine**, (Columbia Publications, Inc.—Double Action Group) 241 Church St., New York. (Q-15) Same as **Blue Ribbon Western**.

**Dime Western Magazine**, (Popular) 205 E. 42nd St., New York 17. (M-15) Vigorous, human Western short stories, 2000-6000; novelettes, 9000-10,000; novels, 18,000; emotional interest, realistic characterization. Michael Tilden, Mng. Ed.; George Murphy, Ed. Good rates, Acc.

**Double Action Western**, (Columbia Publications, Inc.—Double Action Group) 241 Church St., New York. (Bi-M-15) Same requirements as **Blue Ribbon Western**.

**Exciting Western**, (Thrilling) 10 E. 40th St., New York 16. (Bi-M-15) Western action-packed short stories, 1000-6000; novelettes, 7000-10,000. Leo Margulies. 1c up, Acc.

**Famous Western** (Columbia Publications, Inc.—Double Action Group) 241 Church St., New York. (Bi-M-15) Novelettes, to 9000; short stories 2000-5000; fact articles to 1500. Robert W. Lowndes, Ed. 1c up, Acc.

**Fifteen Western Tales**, (Fictioneers, Inc.) 205 E. 42nd St., New York 17. (M-25) Stories of the Old West, 4000-6000, novelettes to 12,000. Occasional fact articles. Alden Norton. 1c up, Acc.

**Fighting Western**, (Trojan Publs.) 125 E. 46th St., New York 17. (Q) Western action stories, 1c-1½c, Acc. (Overstocked.)

**44 Western**, (Popular) 205 E. 42nd St., New York 17. (M-15) Western short stories, 4000-6000; novelettes, 9000-15,000. Michael Tilden, Mng. Ed. James MacCormack, Ed. 1c, Acc.

**Frontier Stories**, (Fiction House) 670 5th Ave., New York 19. (Q-20) Western historical short stories, 2500-9500; novelettes, 10,000-15,000; novels to 23,000; articles of covered-wagon days. Paul Payne. 1c up, Acc.

**Lariat Story Magazines**, (Fiction House) 670 5th Ave., New York 19. (Bi-M-20) Fast-moving, colorful stories, ranch-and-range locale, good woman interest 4000-8000; 15-25,000. Jack O'Sullivan. 1c up, Acc.

**Leading Western**, (Trojan Pubs.) 125 E. 46th St., New York 17. (Q) Western action stories, 1c-1/4c, Acc. (Overstocked.)

**Mammoth Western**, (Ziff-Davis) 185 N. Wabash Ave., Chicago 1. (Bi-M-25) Stories of the Old West, from shorts of 1000 words to full-length novels of 75,000. Raymond A. Palmer, Ed., Howard Browne, Mng. Ed. 1/4c-3c, Acc.

**Masked Rider Western**, (Thrilling) 10 E. 40th St., New York 16. (Bi-M-15) Uses a 30,000-word lead novel featuring the Masked Rider, written by assignment; an 8000-word novelette, several short stories not over 6000. Distinctly Old West, with no modern touches. Leo Margulies. 1c up, Acc.

**New Western**, (Frontiers Inc.) 205 E. 42nd St., New York 17. (M-15) Colorful Western action stories; shorts to 5000; novels and novelettes, 8-12,000. Michael Tilden, Mng. Ed., John Kelley, Ed. Up to 1c, Acc.

**Popular Western**, (Thrilling) 10 E. 40th St., New York 16. (Bi-M-15) Two 10,000-word novelettes on free-lance market; 10,000-word Sheriff Blue Steele story on assignment; short stories to 6000. Old West with no modern touches. Leo Margulies. 1c up, Acc.

**Range Riders Western**, (Thrilling) 10 E. 40th St., New York 16. (Bi-M-15) Book-length novels on assignment; short stories 1000-6000; novelettes 8000-10,000. 1c, Acc.

**Real Western**, (Columbia Publications, Inc.-Double Action Group) 241 Church St., New York. (Bi-M-15) Same requirements as *Blue Ribbon Western*.

**Rio Kid Western, The**, (Thrilling) 10 E. 40th St., New York 16. (Bi-M-15) Book-length novel on assignment. Pioneer and frontier short stories 1-6000. Leo Margulies. 1c, Acc.

**Speed Western Stories**, (Trojan) 125 E. 46th St., New York. (Q) Western action stories, 1c-1/4c, Acc. (Overstocked.)

**Star Western Magazine**, (Popular) 205 E. 42nd St., New York 17. (M-25) Dramatic, emotional, colorful stories of the old west, girl interest, to 15,000. Michael Tilden, Mng. Ed., George Murphy, Ed. 1c up, Acc.

**10 Story Western**, (Popular) 205 E. 42nd St., New York 17. (M-15) Dramatic human-interest Western short stories up to 4000, novelettes 9-11,000. Harry Widmer, Ed. 1c up, Acc.

**Texas Rangers**, (Thrilling) 10 E. 40th St., New York 16. (M-15) Fast-moving, action-packed short stories, Western law man's viewpoint, 1000-6000. Book-length novel by arrangement. Leo Margulies. 1c up, Acc.

**Thrilling Ranch Stories**, (Thrilling) 10 E. 40th St., New York 16. (Bi-M-15) Action Western short stories, novelettes, 1000-10,000, novels 20,000; masculine, girl interest. Leo Margulies. 1c up, Acc.

**Thrilling Western**, (Thrilling) 10 E. 40th St., New York 16. (M-15) Action-packed thrilling Western short stories, 1000-6000; novelettes 8000-10,000; novels, 10-15,000. Slight girl interest permissible. Leo Margulies. 1c up, Acc.

**West**, (Thrilling) 10 E. 40th St., New York 16. (M-15) Book-length novels arranged for on assignment; short stories 1000-6000. Leo Margulies. 1c, Acc.

**Western Aces**, (Ace Mags.) 23 W. 47th St., New York 19. (Bi-M-10) Dramatic Western short stories up to 5000; novelettes 8000 and 10,000, with strong human interest—range, outlaw, railroads, etc. Ruth Dreyer, 1c up, Acc.

**Western Action**, (Columbia Publications, Inc.-Double Action Group) 241 Church St., New York. (Bi-M-15) Same requirements as *Blue Ribbon Western*.

**Western Story**, (S. & S.) 122 E. 42nd St., New York 17. (M-25) Western short stories up to 5000; complete novels 12,000; novelettes 8000-9000. John Burr. Good, Acc.

**Western Trails**, (Ace Mags.) 23 W. 47th St., New York 19. (Bi-M-10) Western action short stories up to 5000; novelettes 8-10,000. Ruth Dreyer. 1c up, Acc.

## SPORT

**Baseball Stories**, (Fiction House) 670 5th Ave., New York 19. (Twice yearly-20) Short stories to 4000; novels 10-20,000, all with baseball theme. Jack O'Sullivan. 1c up, Acc.

**Exciting Football**, (Thrilling) 10 E. 40th St., New York 16. (Ann.-15) 20,000-word lead novel, 10,000-word novelette; several shorts not over 6000; covering amateur, professional, collegiate, etc. football. Leo Margulies. 1c, Acc.

**Exciting Sports**, (Thrilling) 10 E. 40th St., New York 16. (Bi-M-15) 25,000-word lead novel featuring football or baseball; short stories, any sport, to 6000. Odd sports especially desirable. Leo Margulies. 1c up, Acc.

**Fight Stories**, (Fiction House) 670 5th Ave., New York 19. (Q-20) Fast stories of the ring, 4000-8000; 10,000-25,000. Jack O'Sullivan, 1c, Acc.

**New Sports**, (Popular) 205 E. 42nd St., New York 17. (Bi-M) Stories of headline sports, slanted directly in the sports field—shorts, 5000-6000; novelettes, 10,000-15,000. Submit 3 months ahead of season. Some fact articles by sports celebrities. A. Wasserman, Ed.; Alden H. Norton, Edit. Dir. 1c, Acc.

**Popular Football**, (Thrilling) 10 E. 40th St., New York 16. (Ann.-15) 30,000-word lead novel; shorts to 6000. Leo Margulies. 1c up, Acc.

**Popular Sports**, (Thrilling) 10 E. 40th St., New York 16. (Bi-M-15) 25,000-word lead novel about baseball or football only; several short stories not over 6000. Leo Margulies. 1c up, Acc.

**Sports Fiction**, (Columbia Pub., Inc.) 241 Church St., New York 13. (Q-15) All types of sports; adult motivation and situations. Short stories, 1500-6000; novelettes, 7000-9000. Robert W. Lowndes. 1c up, Acc.

**Sports Novels**, (Popular) 205 E. 42nd St., New York 17. (Bi-M-15) Stories of headline sports, slanted directly in the sports field. Shorts, 5-6500; novelettes, 10-15,000. Stories should be submitted three months ahead of season. Occasional by-line fact articles by sport celebrities. Alden Norton, Ed. Dir. 1c up, Acc.

**Sports**, (Columbia Pub., Inc.) 241 Church St., New York 13. (Q-15) All types of sports; adult motivation and situations. Short stories, 1500-6000; novelettes, 7000-9000. Robert W. Lowndes. 1c up, Acc.

**Thrilling Football**, (Thrilling) 10 E. 40th St., New York 16. (Semi-An-15) Gridiron stories, woman interest allowed. Shorts 1000-6000; novelettes 8000-10,000; short novels 15-25,000. Leo Margulies. 1c up, Acc.

**Thrilling Sports**, (Thrilling) 10 E. 40th St., New York 16. (Q-15) Three 8-10,000-word novelettes; several shorts under 6000. All types of sports stories wanted; odd sports especially desirable. Leo Margulies. 1c up, Acc.

## WAR-AIR-AIR-WAR

**Sky Fighters**, (Thrilling) 10 E. 40th St., New York 16. (Q-15) Stories of U. S. Army and Navy air forces and the RAF in action; of American soldiers-of-fortune in the air, all over the world; modern commercial flying; sabotage; Fifth Column activities in aviation industry, etc., 1000-6000; novels, 15,000. Leo Margulies. 1c up, Acc.

**Wings**, (Fiction House) 670 5th Ave., New York 19. (Q-20) Modern, in-to-date war air novels, 18-25,000; novelettes, 10-15,000; short stories, 3000-7000. Robert Kuehne. 1c up, Acc.

## SUPERNATURAL—WEIRD—HORROR

**Weird Tales**, 9 Rockefeller Plaza, New York 20. (Bi-M-15) Supernatural, bizarre, weird, pseudo-scientific short stories up to 6000; novelettes to 15,000; verse to 30 lines. D. McIlwraith. 1c, verse 25c line, Pub.

## SCIENCE FICTION—FANTASY

**Amazing Stories**, (Ziff-Davis) 185 N. Wabash Ave., Chicago 1. (M-25) Science-fiction short stories, 2000-10,000; novelettes, 10-40,000; novels, 40-60,000. Raymond A. Palmer, Ed., Howard Browne, Mng. Ed. 1/4c-3c, Acc.

**Astounding Science Fiction**, (S. & S.) 122 E. 42nd St., New York 17. (M-25) Science short stories up to 6000, novelettes 10-25,000; serials 40-60,000. John W. Campbell, Jr. 1/4c, Acc.

**Famous Fantastic Mysteries**, (All Fiction Field-Popular) 205 E. 42nd St., New York 17. (Bi-M-25) Fantastic novelettes, short stories and verse of exceptional quality. Mary Gaedinger, Ed.; Alden H. Norton, Ed. Dir. Good rates, Acc.

**Fantastic Adventures**, (Ziff-Davis) 185 N. Wabash Ave., Chicago 1. (Bi-M-25) Pseudo-scientific short stories 2000-10,000, novelettes to 40,000; novels, 40-60,000. Definite air of fantasy, not straight science. Raymond A. Palmer, Ed.; Howard Browne, Mng. Ed. 1/4c-3c, Acc.

**Planet Stories**, (Fiction House) 670 5th Ave., New York 19. (Q-20) Imaginative short stories, novelettes, of future worlds, 4000-25,000. Good adventure feel. Must contain planetary atmosphere, space travel, rather than be mere future projections of time-travel. Paul Payne. 1c up, Acc.

**Startling Stories**, (Thrilling) 10 E. 40th St., New York 16. (Bi-M-15) Book-length science-fiction novels, short stories. Leo Margulies. 1c up, Acc.

**Thrilling Wonder Stories**, (Thrilling) 10 E. 40th St., New York 16. (Bi-M-15) Pseudo-scientific adventure stories to 10,000; short pseudo-science novels, 15-20,000. Leo Margulies. 1c up, Acc.

## WESTERN LOVE FICTION

**Northwest**, (Fiction House) 670 5th Ave., New York 19. (Q-20) Action stories of the Arctic, the Yukon, 5-25,000. Jack O'Sullivan. 1c up, Acc.

**Ranch Romances**, (Warner) 515 Madison Ave., New York. (Bi-W-15) Western love short stories to 6000; novelettes 9000; novels 20,000; 4-part serials to 40,000; well-authenticated fact material to 2500; verse. Fanny Ellsworth. 1c up, Acc.

**Rangeland Romances**, (Popular) 205 E. 42nd St., New York 17. (M-15) Emotional love short stories, old West, woman's viewpoint 2000-4000; novelettes, 8000-10,000. Harry Widmer, Ed. 1c up, Acc.

**Rodeo Romances**, (Thrilling) 10 E. 40th St., New York 16. (B-Mo-15) Western action stories, cowboy viewpoint girl-interest yarns with rodeo background, 1000-10,000. Leo Margulies. 1c up, Acc.

**Western Love**, 125 E. 46th St., New York 17. (Q-20) Love stories to 8500, and articles to 1500, with Western background; Western love novelettes, to 20,000, modern or period; Western fact fillers needed.

## ROMANTIC LOVE

**All Story Love Magazine**, (Popular) 205 E. 42nd St., New York 17. (M-25) Publishes one strong, dramatic serial, which must be motivated by love, but can combine elements of mystery with the love story; one novelette to 10,000, and six short stories of not more than 6000. Some verse. Short stories in especial demand. Louise Hauser.

**Army Romances**, 5 Beekman St., New York 7. (Q-25) Exotic heroines, GI background, 1500-6000. Occasionally a humorous story. Fillers, 200-500. Bern Williams. 2c up, slightly higher for fact items, Acc.

**Complete Love**, (Ace Mags.) 23 W. 47th St., New York 19. (Bi-M-10) Love short stories, novelettes, up to 10,000; courtship and marriage articles to 1000, romantic verse. Rose Wyn. 1c up. Verse, 25c a line, Acc.

**Exciting Love**, (Thrilling) 10 E. 40th St., New York 16. (Bi-M-15) Lead novel, 25,000; short stories 1000-6000. Leo Margulies. 1c, Acc.

**Gay Love Stories**, (Columbia Publications, Inc.-Double Action Group) 241 Church St., New York. (Q-15) Third person love short stories; novelettes to 10,000. Marie A. Park. 1c up, Acc.

**Ideal Love**, (Columbia Publications, Inc.-Double Action Group) 241 Church St., New York. (Q-15) Third person love short stories, novelettes up to 10,000. Marie A. Park. 1c up, Acc.

**Leading Love**, (Trojan Pubs.) 125 E. 46th St., New York 17. (Q-15) Emotional love stories, third person, to 20,000. 1c up, Acc. (Overstocked.)

**Love Book Magazine**, (Popular) 205 E. 42nd St., New York 17. (M-15) Glamorous young love short stories, novelettes, 3000-10,000; little verse, Louise Hauser. 1c to 2c, Acc.

**Love Fiction**, (Ace Mags.) 23 W. 47th St., New York 19. (Bi-M-10) Plausible, well-written love short stories 2000-5500; strongly dramatic novelettes 7000-10,000. Romantic verse and articles. Rose Wyn. 1c up, verse 25c line, Acc.

**Love Novels**, (All-Fiction Field-Popular) 205 E. 42nd St., New York 17. (M-15) Glamorous modern love stories; shorts up to 5000; novelettes to 18,000. Mary Gnaedinger. 1c up, Acc.

**Love Short Stories**, (Fictioneers, Inc.) 205 E. 42nd St., New York 17. (M-15) Romantic fiction, 3000-10,000. Louise Hauser. 1c min, Acc.

**Navy Romances**, 5 Beekman St., New York 7. (Q) Adventure love stories, 2000-6000, with G.I. heroes and strong G.I. backgrounds. Foreign settings preferred. Heroines may be exotic and of any color, but miscegenation taboo. Humorous presentation welcome. Fact-filler articles about service marriages, USO romances, Australian brides, etc., 200-2000. Bern Williams. 2c up, Acc.

**New Love**, (Fictioneers, Inc.) 205 E. 42nd St., New York 17. (M-15) Realistic love short stories, 2000-5000; novelettes, 7-15,000. Peggy Graves. 1c up, Acc.

**Popular Love**, (Thrilling) 10 E. 40th St., New York 16. (Bi-M-15) Book-length girl angle love novels; will look at detailed synopsis. Around 25,000; shorts, 1000-6000. Lee Marguiles. 1c up, Acc.

**Romance**, (Fictioneers, Inc.) 205 E. 42nd St., New York 17. (M-15) Modern stories with occasional exotic or unusual backgrounds, 2500-6000; novelettes, 15,000. 16-line verse. Peggy Graves. 1c up, Acc.

**Romantic Love Stories**, (Columbia Pubs., Inc.) 241 Church St., New York. (Q-15) Short stories with strong love interest, 1000-4500; novelettes, 6000-7000; verse, with love theme, 4-12 lines. Marie Antoinette Park. 1c up, Acc.

**Ten Story Love**, (Ace Mags.) 23 W. 47th St., New York 19. (Bi-M-10) Love short stories, novelettes, up to 10,000; romantic verse and articles. Rose Wyn. 1c up, verse, 25c a line, Acc.

**Thrilling Love Magazine**, (Thrilling) 10 E. 40th St., New York 16. (M-10) Love short stories 1000-6000; novelettes, 8000-10,000; novels 15,000, girl's viewpoint. Leo Marguiles. 1c up, Acc.

**Variety Love Stories**, (Ace Mags.) 23 W. 47th St., New York 19. (Bi-M-10) Love short stories, novelettes, up to 10,000; romantic verse and articles. Rose Wyn. 1c up; verse, 25c a line, Acc.

#### TRUE CONFESSION

**Life Romances**, 350 5th Ave., New York. Vastly overstocked.

**Modern Romances**, (Dell) 149 Madison Ave., New York. (M-15) First-person real-life short stories 5000-7500; novelettes, 10-12,000; book lengths 15-20,000; frequent contests for cash prizes. Also, short articles dealing with marital problems, parenthood, teenagers, home adjustment; articles helpful to young mothers with small children. Bylines necessary. Hazel L. Berger. 4c up, Acc.

**My Love**, (Buse Pubs., Inc.) 66 E. 78th St., New York 21. (Bi-M-15) Inspirational and self-help articles, 500-1500; short stories, 4000-7000; novelettes, 14,000-16,000; verse, 4-16 lines. Confession-type based on problems of love or marriage; well-plotted, motivated by narrator. Ethel M. Pomeroy. 2½c up, stories; 3c, articles; 50c a line, verse, Acc.

**Personal Romances**, (Ideal) 295 Madison Ave., New York 17. (M-15) First-person romances, young heroes and heroines, with strong emotional problems logically worked out, 1500-5000; novels, 12,500; novelettes, 6500; inspirational editorials, 750; verse, 4-12 lines. Mrs. May C. Kelley. 2½c and up, Acc.

**Real Romances**, (Hillman) 535 5th Ave., New York 17. (M-15) First-person short stories to 6500; novelettes, 10-15,000; articles, 1000; fillers. Written from viewpoint of both men and women. Mary Rollins. 3c, Acc.

**Real Story**, (Hillman) 535 5th Ave., New York 17. (M-15) First-person short stories to 6500; novelettes, 10-15,000; articles, 1000; fillers. Written from viewpoint of both men and women. Mary Rollins. 3c, Acc.

**Secrets**, (Ace Mags.) 23 W. 47th St., New York 19. (M-10) Dramatic first-person stories from real life. Shorts 3000-6000, novelettes 10,000. Rose Wyn. 2½c up, Acc.

**True Confessions**, (Fawcett Pub., Inc.) 1501 Broadway, New York 18. (M-10) First-person stories reflecting life today, and based on problems of your love, romance, marriage, 3000 to 6000; novelettes to 10,000. By-line autobiographical stories, 2000-4000, and first-person fact articles on problems of modern living. Inspirational, self-help fillers, 500; poetry to 16 lines. Florence N. Cleveland, Ed.; Wm. C. Lenzel, Exec. Ed.

**True Experiences**, (Macfadden) 205 E. 42nd St., New York 17. (M-15) First-person short stories 5000-6000; book-lengths 14,000. Ruth L. Baer. Based on 3c, Acc.

**True Love and Romance**, (Macfadden) 205 E. 42nd St., New York 17. (M-15) First-person short stories 5000-6000; book-lengths, 14,000; 2-part serials, 10-12,000. Horace Stuart. Based on 3c, Acc.

**True Romances**, (Macfadden) 205 E. 42nd St., New York 17. (M-15) First-person short stories 5000-7000; book-lengths, 16,000; 2-part serials, 10-14,000. Hilda Wright. Based on 3c, Acc.

**True Story Magazine**, (Macfadden) 205 E. 42nd St., New York 17. (M-10) First-person short stories to 5000; novelettes, 10,000; book-lengths, 15,000; 2-part serials, 7-9,000. Ernest Heyn. 5c, Acc.

#### TRUE DETECTIVE

**Amazing Detective Cases**, 366 Madison Ave., New York. (Bi-M) Fact articles on crime cases with mystery and good detective work, 1500 to 5000. Official by-lines preferred. Robert E. Levee. 1½c up, photos \$3, Acc.

**Best True Facts**, (Your Guide Publications) 114 E. 32nd St., New York 16. Confession-type material and great fact detective stories, with a little less emphasis on the sensational than required by **Women in Crime** and **Smash Detective**. Ruth Beck. \$75, \$100, \$125.

**Complete Detective Cases**, 366 Madison Ave., New York. (Bi-M) Fact articles on crime cases with mystery and good detective work, 1500-5000. Official by-lines preferred. Robert E. Levee. 1½c up, photos, \$3, Acc.

**Confidential Detective Cases**, (Close-Up, Inc.) 241 Church St., New York. (Bi-M) Unusual fact detective cases with weird settings or fast-moving stories with good detective work, 3000-6000. Ethel C. Sundberg. 2c up; Acc; photos, \$3, Pub.

**Crime Detective**, (Hillman) 535 5th Ave., New York 17. (M) Fact detective stories, current, human emotion, 500; pictures dealing with crime. Hugh Layne. 2½c up, photos \$5, Acc.

**Exposé Detective**, 366 Madison Ave., New York. (Bi-M) Fact articles on crime cases with mystery and good detective work, 1500-5000. Official by-lines preferred. Robert E. Levee. 1½c up, photos, \$3, Acc.

**Front Page Detective**, (Dell) 149 Madison Ave., New York. (M-10) True stories of detective investigations, preferably under official by-lines; strong mystery element necessary, 1000-5000. West F. Peterson. 3c to 4c; photos \$5, Acc.

**Headquarters Detective**, (Hillman) 535 5th Ave., New York 17. Illustrated current crime stories, 5000. Hugh Layne. 2½c up, photos \$5, Acc.

**Human Detective Cases**, (Close-up, Inc.) 241 Church St., New York. (Bi-M) Unusual fact detective cases with weird settings or fast-moving stories with good detective work, 3000-6000. Ethel C. Sundberg. 2c up, Acc; photos \$3, Pub.

**Inside Detective**, (Dell) 149 Madison Ave., New York. (M-10) True stories of crime investigations under official by-line, if possible, 1000-5000, stressing mystery, detective work. W. A. Swanberg. 3c up, photos, \$5, Acc.

**Leading Detective Cases**, 366 Madison Ave., New York. (Bi-M) Fact articles on crime cases, with mystery and good detective work, 1500-5000. Official by-lines preferred. Robert E. Levee. 1½c up, photos \$3, Acc.

**Line-Up**, (Your Guide Publications) 114 E. 32nd St., New York 16. Same requirements as **Police Detective**, only all stories must have a preliminary editorial paragraph pointing out that crime does not pay.

**Master Detective, The**, (Macfadden) 205 E. 42nd St., New York. (M-25) True crime stories 4000-7000. John Shuttleworth. 2c-4c, photos \$5-\$8, Acc. (Send for Hints Booklet.)

**National Detective Cases**, 366 Madison Ave., New York. (Q-20) Fact articles on crime cases, with mystery and good detective work, 1500-5000. Official by-lines preferred. Robert E. Levee. 1½c up, photos \$3, Acc.

**Official Detective**, 400 N. Broad St., Philadelphia 30. (M-25) True detective crime-detection stories 5000-7000; photos; T. A. Keller, 2c, Acc.

**Police Detective**, (Your Guide Publications) 114 E. 32nd St., New York 16. True crime stories to 5500, with photos of people, both criminals and detectives, involved. Stories should start off with a moral tone, a preliminary paragraph extolling the police work in the case. One comic form story in each issue. No cases prior to 1944 unless they have been reopened. Ruth Beck. \$106, \$125.

**Real Detective**, (Hillman) 535 5th Ave., New York 17. True illustrated crime stories, 5000; official by-lines preferred but not imperative. Hugh Layne. 2½c up, photos \$5, Acc.

**Revealing Detective Cases**, (Close-Up, Inc.) 241 Church St., New York. (Bi-M) Unusual fact detective cases with weird settings or fast-moving stories with good detective work, 3000-6000. Ethel C. Sundberg. 2c up, Acc; photos, \$3, Pub.

**Smash Detective**, (Your Guide Publications) 114 E. 32nd St., New York 16. Crime stories of especial violence; confession-type stories and exposés. Foreign stories O.K., providing they have all the other elements. Ruth Beck. \$75, \$100, \$125.

**Special Detective**, (Your Guide Publications) 114 E. 32nd St., New York 16. Same requirements as **True Crime**.

**Startling Detective**, (Fawcett) 1501 Broadway, New York 18. (M-15) Factual crime material, current or older, 4000-6000; shorts, 1000. Sam Schneider. 3c up; shorts, 5c, Acc.; photos, \$5 each, Pub.

**True Crime**, (Your Guide Publications) 114 E. 32nd St., New York 16. (M) Current or classic crime cases, true-crime fact novelette, 15,000-20,000; by-lined editorials by a name crime-fighter or detective (special rates); series articles to 3000 on crime subjects; personality pieces, or profiles on famous detectives and law-men; instructive crime detection articles; photo features, fillers, cartoons, crime puzzles, games, etc. Ruth Beck. 2c, up.

**True Detective**, (Macfadden) 205 E. 42nd St., New York 17. (M-25) True detective, crime stories with actual photos, with or without official by-line, 4000-8000. Acc. for Hints Booklet. John Shuttleworth. 2c-4c, photos \$5-\$8, Acc.

**True Police Cases**, (Fawcett) 1501 Broadway, New York 18. First-class detective stories to 6000; novelettes, 20,000; fillers, 800; cartoons. Horace B. Brown. 3c up, Acc.

**Uncensored Detective**, (Hillman) 535 5th Ave., New York 17. (M) First-person stories by persons involved in current crimes, 5000, particularly convicted women criminals. Query. Hugh Layne. 2½c and up, photos \$5. Acc.

**Women in Crime**, (Your Guide Publications) 114 E. 32nd St., New York 16. Crime-detective stories involving female criminals. Cases of especial violence. Stories involving models (Hollywood and theatrical backgrounds are naturals). Good pictures. Confession-type stories and exposés. Ruth Beck. \$75. \$100. \$125.

#### MISCELLANEOUS

#### AVIATION

**Air World Combined with Aircraft Age** (Columbia Pubs., Inc.), 241 Church St., New York 11. Well-illustrated fiction and non-fiction with aviation theme. L. Horace Silberkleit. 2c up. Acc.

**Air & Yachting**, 2816 Eaton Tower, Detroit 26, Mich. (M-25) Articles on aircraft and yacht building, yacht clubs, C. A. P., etc., news items and photos on mid-western aviation and small boat activities, short stories having a boat or aviation theme, 1000-1500; verse, 4-8 lines; editorials. Walter X. Brennan, Ed. and Pub. 1c. Pub.

**Flying** (Ziff-Davis), 185 N. Wabash Ave., Chicago 1. (M-35) Popularized, accurate non-fiction aviation feature articles, with special stress on civil aviation—how people use airplanes, out-of-the-ordinary things done with them, etc.; must have good photos, 2000-2500. Also seeking "scoop" photos. Max Karant, Mng. Ed. 3c and up. Acc.

#### SPORTS (COMPETITIVE)—RACING—HORSES

**All American Athlete**, 922 Hoe Ave., New York. (M) Factual sports articles, 375-1500. Michael Pawlyshyn. 1½c. Pub.

**All Sports Digest**, P. O. Box 539, Ridgewood, N. J. Mostly reprints, but needs short articles, humorous, inspirational, instructive, dealing with all phases of athletics. Robert J. Curley. Ind. Acc.

**Baseball Magazine, The**, 175 55th Ave., New York. (M-20) Major league baseball articles. Clifford Bloodgood. ½c. Pub.

**Horse Lover, The**, 154 Borica Way, San Francisco, Calif. (B-1-M-30) Articles on riding, dude ranches, breeding, 500-1800. P. Hartford, 10c printed inch. Pub.

**National Bowlers Journal and Billiard Revue**, 506 S. Wabash Ave., Chicago (M-25). Articles on bowling, billiards, lawn bowling, to 1500; short stories to 1000; photos, cartoons, etc. Wesley Wise. \$20-\$30. Pub.

**Rider and Driver, The**, 342 Madison Ave., New York. (M-35) Articles on horses, racing, etc. Samuel Walter Taylor. Good rats. Pub.

**Scholastic Coach**, 220 E. 42nd St., New York. (M-25) Technical articles on football, basketball, track, field, 1000, for high and prep schools; photos, drawings. Owen Reed. 1c. Pub.

**Sporting News, The**, 10th and Olive Sts., St. Louis. (W-15) Deals exclusively in sports, with heaviest emphasis on organized baseball, 1000-1500. Query.

**Turf & Sports Digest** (Monroe Publishing Co.), Baltimore 12, Md. (M) Articles and fiction covering running horse racing, 2000-5000. Serials of three installments, 3000-4000. Edgar G. Horn. 1c. photos \$3. Pub.



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**Junior Natural History Magazine**, American Museum of Natural History, Central Park West at 79th St., New York, does not solicit material, as practically everything is staff written.

**American Life**, 3210 N. Dayton St., Chicago 13, a monthly edited by John G. Finch, pays ¼ cent to 2 cents for articles, but is so overstocked that it is not purchasing anything at present. "We do not release supplementary rights," states John G. Finch, "but give the author 20% of money received through reprints."

Hartsdale House, 220 W. 42nd St., New York 18, a small publisher at present with a line of twenty classics, is now branching out into the general non-fiction field, and would be interested in manuscripts, not necessarily of tremendous popular appeal, but rather of lasting interest. If the manuscript has both, the firm would, of course, welcome it, but could not hope to compete for such offerings with the larger publishers.

June, 1947

#### JUVENILE LIST

revised and brought down to date will appear in July issue. Previous listing was in January, 1947.

**Junior Catholic Messenger**, 132 N. Main St., Room 409, Dayton 2, Ohio, is not published during the summer months, but it is in that period that the editorial staff makes its selection of much of its material for the coming school year. "As yet we have contracted for only a small amount of the material we shall use," writes James J. Pflaum, editor. "We particularly need stories of the third, fourth, and fifth grade reading level—seasonal stories, serials, single installment stories and humorous tales. (We should like particularly to stress the need for seasonal stories—Christmas, Easter, Hallowe'en, etc., as well as single installment stories.) We are also interested in receiving stories with religious backgrounds or themes. The minimum story rate is \$35, and the minimum rate for serial stories is \$35 for each installment. . . . Another feature of the *Junior Catholic Messenger* is the weekly comic page. (Our comics are the entertainment plus education 'true-type' comic). We are now in the market for single part or serial scripts for comics. Our payment is eight dollars a page. Please submit a list of possible subjects for our approval before beginning writing. (This is to avoid duplication of subject matter.)" On request, Mr. Pflaum will send a contributor's guide and sample copies without charge.

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# LITERARY MARKET TIPS

*Canadian Homes & Gardens*, 481 University Ave., Toronto, Canada, has raised its rates from 1 cent to 2 cents on acceptance, instead of publication. Interest is in home and garden articles to 1500 words. S. McIlwaine is editor.

*Story Parade*, 200 5th Ave., New York 10, is in the market for strong, well-written stories for middle aged children (8-12) 1000 to 3000 words in length. Some verse is used. Payment is made on acceptance at 2 cents a word. Lockie Parker is editor.

*Coronet*, 919 N. Michigan Ave., Chicago 11, is no longer in the market for fillers for "Out Of This World." Payment for features is made on acceptance, but fillers on publication. The filler editor should be contacted at 366 Madison Ave., New York.

*Salt Water Sportsman*, 136 Federal St., Boston 10, Mass., pays varying rates which average about 2 cents a word, on publication, for occasional articles or stories on salt water sport fishing in the Atlantic Coast area from Maine to South Carolina. It is primarily a newspaper with a staff of 40 correspondents and feature writers. Articles should not be over 2000 words in length. Salt water fishing photos are considered. Supplementary rights are released to the author. The publication comes out once a week from May to October, and once a month from November through April.

*Folio Magazine*, The Dierkes Press, 1212 Washington St., La Porte, Ind., has suspended indefinitely. The Dierkes Press will devote its entire attention to the publication of books. The editors, Margaret and Henry Dierkes, state "After four years of continuous publication this decision is made reluctantly, but with its increased activities in the book field the press will continue to work with poets.

*American Legion Magazine*, 1 Park Ave., New York, reports that articles are usually handled on assignment. Short stories to 4000 words, however, are welcome. High rates are paid on acceptance, according to Alexander Gardiner, editor.

*Open Road for Boys*, 136 Federal St., Boston 10, now bears the title *The Open Road (For Teen Age Men)*. Requirements are for long or short stories and articles on aviation, sports, business, science, manners, grooming, with fillers, verse, cartoons and cartoon ideas also used. Age range is from 11 through 17. Payment is made on acceptance according to quality. Don Samson is editor.

*Boys Life*, 2 Park Ave., New York 16, has raised its rates from 2 cents to a minimum of 3 cents, paid on acceptance. This is the Boy Scouts publication going to boys 14 to 18. Outdoor adventure, sports, achievement short stories, 200 to 3500 words, with 2- to 4-installment serials (each installment 4000 words) are in current demand. Editor is Irving Crump.

*Our Little Messenger*, *Junior Catholic Messenger*, and *Young Catholic Messenger*, have moved from 121 E. 3rd St., Dayton 2, Ohio, to 132 N. Main St.

*Thriftway Family Magazine*, Paterson, N. J., is now located at 2 River St., instead of 175 Market St. Articles in most demand are those on before-and-after home modernizing, well illustrated. Walter Filian is editor.

*Pathfinder News Magazine* is the new title of *The Pathfinder*, 1323 M. St., N.W., Washington 5, D. C. Only news leads of exceptional timeliness and importance are considered. Payment is made on publication. Donald S. McNeil is managing editor.

*Sea Power*, 76 9th Ave., New York, published by Navy League of U. S., has changed from monthly to quarterly. Roger Kafka, editor, uses articles to 2500 words on all aspects of the Navy and the Merchant Marine; aviation; also first person stories of war adventures at sea. Payment is made on publication at 2 cents. Mr. Kafka advises querying first.

*Moose Magazine*, Moose Bldg., 1016 N. Dearborn St., Chicago, is now in the market for short-short fiction around 1000 words, according to Niver W. Beaman. Payment is made on acceptance at 3 cents up.

*American Newspaper Boy*, Winston-Salem 7, N. C., Bradley Welfare, editor, urges writers to consult a newspaper circulation manager and acquaint themselves with the system under which newspaper boys operate before plotting a story. This is a market only for short fiction. Payment is on acceptance at \$15 to \$20 a story.

*Drug Features*, P. O. Box 1444, Detroit 31, pays varying rates on acceptance for illustrated articles and fillers on drug stores and pharmacists. Robert Sparkman is editor.

*Cotton Features*, P. O. Box 404, Huntsville, Ala., John Spotswood, editor, pays varying rates for articles and fillers on uses of cotton, textiles, and personalities in the field. Photos should accompany.

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*Humor Business*, Room 2002, 347 Madison Ave., New York, is a new trade journal, the first in the comedy field. A monthly tabloid newspaper, it will serve as the official organ of both the National Laugh Week Foundation and the Special Material Writers' Guild. It will cover all phases of "humor business", giving market tips and news for comedians, gag-writers, emcees, cartoonists, for stage, screen, and radio. It will try to uncover new, young, creative humorists by running a full page Show Case of Humor. Short black-outs, skits, and humor pieces—not jokes or gags—are being sought. At present, rates are low. Material will be returned only if stamped self-addressed envelope is enclosed. Editor is George Lewis.

*Mind Digest*, formerly of York, Pa., now located at Lancaster, Pa., pays 1 cent to 2 cents a word for short articles on metaphysics, new thought, truth, and religion. W. G. Faltin is editor.

## GOOD NEIGHBORLINESS

Charles S. Strong, of Standard Magazines, Inc. and Better Publications, Inc., 10 E. 40th St., New York 16, reports an interesting experiment in good neighborliness and international cooperation. A group of American and Canadian writers and editors are planning to meet at one of the resort hotels outside of Quebec City September 6 to 21. "The idea is to give the American boys who are looking for Canadian markets a chance to get the inside dope on the requirements of Canadian publications, right from the boys who do the reading and writing; and the Canadian writers who find American magazines their biggest outlets, will have a chance to talk turkey with American editors," writes Mr. Strong. "We also feel that beginning writers and college-trained students with writing ambitions can gain a good deal in the way of correct pointers in selling their stuff, if not immediately, at least in the very near future."

The group has taken an option on the Manoir St. Castin at Lac Beauport, Quebec, for the period. Special rates will make it possible for the group to carry on at a minimum of expense for anyone interested in joining. Excellent cooperation is also promised from the Canadian National Railway. There are many plans for non-writing activities including a trip to the Saguenay and the Gaspe Peninsula at a time when the scenery is at its best, and to local religious shrines like St. Anne de Beaupre.

Plans, according to Mr. Strong, were presented to a meeting of the Executive Committee of the Canadian Authors Association in Toronto by W. Arthur Deacon, the president, who is one of Canada's leading book reviewers. Members of the Catholic Writers and other American organizations are enthusiastic about the idea, and Don O'Brien, one of the editors of *Outdoor Life* and president of the Guild is bringing the subject to the attention of his many friends. Several large colleges have also expressed an interest in bringing their writing students to the meeting for the actual benefits to be derived.

Mr. Strong believes that the plan can bring prompt and tangible results. The editors, he says, are doing this on their own time and aside from their work with publishing houses.

June, 1947

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*Our Army*, Washington, D. C., has moved from 1012 H St., N.W., to 412 Fifth St., N.W. It pays about 1/2 cent a word on publication for stimulating controversial military articles, short service stories 1000 to 3000 words. Raymond W. Porter is editor.

*The Saturday Evening Post*, Independence Square, Philadelphia 5, advises writers to query first on all articles.

Thrilling Publications, 10 E. 40th St., New York, have added to their list of comics *Barnyard Comics*, *Wonder Comics*, *Black Terror*, and *It Really Happened*. Continuities for strips are purchased, but prospective contributors should write first giving details before submitting, and stating price desired. Payment is made on acceptance.

The following publications have been discontinued:

*Brooklyn Digest Magazine*, 852 Cypress Ave., Brooklyn 27, New York.

*Two-to-Six*, 221 W. 57th St., New York 19.

*Belgium*, 247 Park Ave., New York 17.

*Romantic Range*, 122 E. 42nd St., New York 17, (temporarily suspended.)

*Love Story Magazine*, 122 E. 42nd St., New York 17, (temporarily suspended.)

*Authentic Detective*, *Baffling Detective*, *Current Detective*, and *Timely Detective*, 22 E. 82nd St., New York 28 (formerly at 66 E. 78th St., New York 21). (Temporarily.)

*Movie Play*, and *My Love*, Buse Publications, now at 22 E. 82nd St., New York 28, are continuing on a bi-monthly basis.

A. Neely Hall Productions, 477 East St., Charles Rd., Elmhurst, Ill., syndicates home workshop material mostly prepared by staff, but uses occasional material purchased from free-lancers. Need is for things to make for the house and lawn, particularly build-ins. Projects must be shown in clear, glossy, contrast prints. Dimensions, sketches and construction notes should be furnished. Payment is made on acceptance at rate depending on the type of project.

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## MOSTLY PERSONAL

(Continued from Page 3)

are now skidding through high school on John Dewey's progressive streamliner, think this book idea very unique." Mrs. Wortman has been a school teacher, postoffice clerk, Employment Agency manager, housewife and writer.



Our subscription card for Janet Doran of North Swanzey, N. H., ("Don't Hoard") has on it so many pen-names there is room for little other data. She needs those pen-names for she is a most prolific writer, and, we might add, prolific seller, too. John and I have exchanged many friendly letters with Janet. That New Hampshire tie, you know.



Paul Triem's article, "The Time to Revise Is Before You Write," was originally titled, "Don't Write It Yet," but we couldn't have two "Don't's" in one issue! We feel sure you will like this article by Mr. Triem as much as you did his two previous ones, "Writing Is a Long-Range Affair" (January, 1946), and "It's How You Write It" (December, 1946).



Really Personal . . . During those days of torture a few weeks after John went away, when I was alone, nerve-tired, physically exhausted, a little voice said one night, "Get a cat!" And I thought "Why not? Something to talk to, something to hold in my arms." I picked up the evening paper, looked at the want-ads. Sure enough, there was the ad written just for me: "Wanted: Good home for gentle cat." I phoned the number. In half an hour a woman and her daughter delivered Minnie Bell. . . . Now, Minnie Bell has delivered to me four little Bells—Ding and Dong, the dark gray and white twins, Silver Bell, all gray, and Bonnie Bell, soft gray and white. . . . I'm very fond of Minnie Bell. She helped me through some hard, hard hours. When her hard time came, I sat on the floor and stroked her head till she was comforted and quiet.



The Nineteenth Hole, 1315 Cherry St., Philadelphia, has discontinued publication.

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## PRIZE CONTESTS

Seaman's Church Institute of New York, 25 South St., New York 4, announces two new contests for merchant seaman-writers—one, a Marine Poetry Contest open to all active seamen, with prizes of \$25, \$15, \$10 for the three best poems, nautical in subject, and not over 100 lines, and \$5 for the best humor poem; the other, an Essay Contest on the subject "My Favorite Port of Call," with prizes of \$25, \$15, and \$10 for the best essays not over 1500 words in length. Judges of the Poetry Contest, which closes September 1, 1947, are William Rose Benet, A. M. Sullivan, and Carl Carmer; of the Essay Contest, which closes October 1, 1947, John Mason Brown, Harry Hansen, and Frank Laskier. Both the winning poems and the winning essays will be published in *The Lookout*, monthly magazine of Seaman's Institute.

The Dial Press, New York, has set up an annual award of \$250 to be given at the close of each academic year to the students doing the best creative writing in the Creative Writing course at Carnegie Institute of Technology. At the discretion of the committee of judges, the award may be divided between two students. No student may receive the prize more than once.

The Midwestern Writers' Conference, 410 S. Michigan Ave., Chicago 5, will award about \$4000 in various prize contests it is sponsoring in all the different fields of writing. The deadline for most of the contests will be June 10. Those entering in the Novel Prize Contest, for outline of novel and three chapters, must register in advance of the Conference, but will be given until September 15th to submit manuscripts. Prizes will be awarded in October. Completed novels can be submitted at that date for presentation to cooperating publishers, but the prizes will be determined by the three-chapter-and-outline method. For entry requirements, prize information, and so forth, write the Midwestern Writers' Conference at the above address.

*True Confessions*, 1501 Broadway, New York 18, announced a contest in the June issue to determine what type of stories and features readers like best. For the best letters of not more than 100 words stating the readers' preferences, \$100 in prizes will be paid.

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*Automotive Retailer*, 10 Park Place, Morristown, N. J., is a monthly trade publication devoted to retail automotive supply stores, both chain and independent, which frequently handle such lines as hardware, sporting goods, farm supplies, house furnishings, toys, etc., in addition to their automotive lines. It does not cover strictly parts stores, service stations, or automobile dealers. John A. Warren, editor, lists as the type of material wanted the following:

(1) Features. Articles from 500 to 1500 words or more preferred. Longer articles suitable for installment publication accepted. Suggested topics:

- (a) Effective displays of stocks—inside store or windows.
- (b) Personal sales methods.
- (c) Psychology in handling customers.
- (d) Sales promotion methods.
- (e) Special advertising sales and advertising ideas.
- (f) Unique and original inventory methods.
- (g) Special accounting methods in handling installment customers.
- (h) Specific instances of successful suggested selling.
- (i) Employee training plans and activities.
- (j) Methods of handling complaints.
- (k) Successful methods which combat returned goods evil.
- (l) Credit policies which engender and maintain good will.
- (m) Delivery, and shipping room methods and kinks.
- (n) Constructive selling methods in trading up customer.

(2) Pictures: Action type photos preferred. No compensation allowed for pictures of individuals, but can be included with feature material.

Suggestions for type pictures wanted:

- (a) Store fronts of unusual or distinctive nature.
- (b) Especially artistic or unique window displays.
- (c) Out-of-the-ordinary display of merchandise inside store.
- (d) Store equipment of unique nature for handling displays.

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Payment is made on publication at the rate of 1 cent a word for copy, 2 cents for exceptionally good material, and \$3 each for photos.

*Magazine Digest*, 20 Spadina Road, Toronto, Canada, clarifies its new editorial policy in the following statement: "Magazine Digest is no longer a reprint or condensation magazine in the usual sense. . . . Rather, have we become a review magazine in which material from various sources is reviewed in much the same manner as the *New York Times* Book Review Section handles material and *Newsweek* and *Time* data contained in the medical and science sections. . . . As part of this present policy, we are limiting the number of original articles appearing monthly in *Magazine Digest* to four. Each of these articles must be of national character worthy of national promotion. We are looking particularly for articles of a more serious political, economic and social scope prepared by authorities. . . . Should you have articles of this kind or subject which fall into this category, we should be glad to hear of them. Payment for articles of this kind will be commensurate with the nature of the material, the time and efforts required to prepare the article and the authority writing the feature." The statement was signed by Ruby Turner of the Editorial Department.

*Sunflower*, 15 N. Maryland Ave., Atlantic City, N. J., a bi-monthly that used psychic articles, has been discontinued.



F. A. Fink, managing editor, *The Family Digest*, Huntington, Indiana, suggests that any writer who has not heard concerning manuscripts sent several months ago, should get in touch with him, as the magazine has had some little trouble owing to the fact that some manuscripts were misplaced by a former associate editor no longer with the publication.

*Motion Picture Magazine*, 1501 Broadway, New York, is being edited by Maxwell Hamilton.

### Discontinued:

*Speed Mystery* (Trojan), 125 E. 46th St., New York 17.

*Prize Western*, *Gem Detective*, *Chief Detective* (Automatic Action Magazines), 512 5th Ave., New York 18.

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*The Link*, published by The General Commission on Army and Navy Chaplains, 1137 Woodward Bldg., Washington 5, D. C., is in the market for short stories, 1200 to 1600 words; articles, 800 to 1500 words, on subjects and problems of interest to service and ex-service people, and short articles, 400 to 800 words, on personal experiences while in the service. "Our rates," writes Delmar L. Dyreson, editor, "are good, corresponding with popularity of author and excellence of manuscript. We want a Christian background in our writing, but not preachy in tone; light, cheery vein with humor." A free sample copy of the magazine will be sent on request.

Newspaper Publishers' Facsimile Service, 155 Perry St., New York 14, offers a new field for writers and artists interested in broadcast facsimile, by means of which printed newspapers will be received in the home via radio transmission. This syndicate, which is exclusively for facsimile newspapers, is being started by Radio Inventions, Inc., which licenses the manufacture of facsimile broadcast and home recorder equipment. "The first facsimile newspapers will start daily publication this year," states Charles A. Tepper, feature editor of the service. "Our service will start with a minimum of four pages of features daily . . . We are interested in knowing of talented writers and artists for staff purposes. We are also interested in seeing short, clever features; preferably with an angle allowing for illustrations: comics, columns, etc.—top-notch only! Each feature must be accompanied by a release form which we will supply upon request."

*True and Mechanix Illustrated* are now located at 67 W. 44th St., New York, instead of 1501 Broadway. The latter is now edited by Robert Hertzberg.

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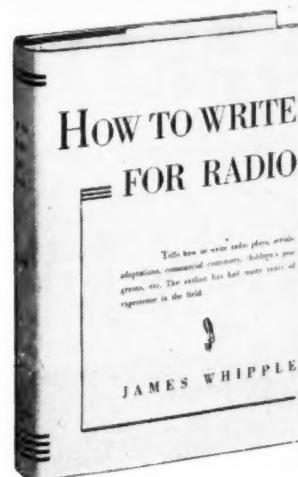
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